

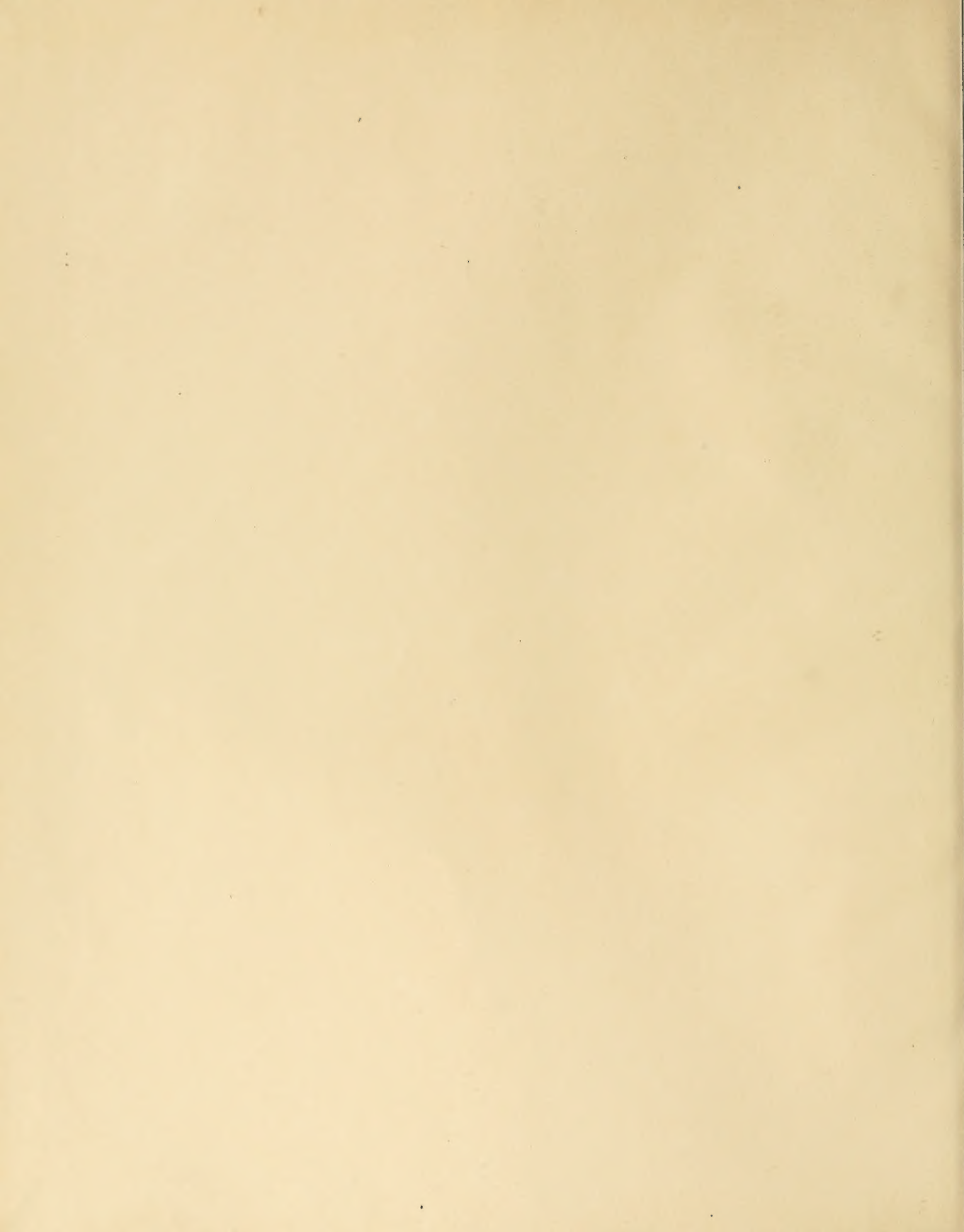
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# **The Connoisseur**

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MARY HATFIELD  
BY J. WRIGHT

# THE ROYAL ACADEMY AND MODERN ENGLISH ART

BY THE EDITOR

AN exhibition of pictures by deceased masters of the Spanish school will be held at the Royal Academy this winter. I do not offer this announcement as a news item, for it was disseminated throughout the press some weeks ago, but merely adduce it as an instance of the indifference with which the academic authorities treat the art situation in England at the present time.

Modern art is now in a parlous state here. Artists have returned from active service and war industry, to find that while all the necessities for carrying on their professions have doubled or trebled in cost, the price of their work remains very much the same. As I have already explained in the June issue of *THE CONNOISSEUR*, the situation has been aggravated by the action of the authorities in curtailing the space available for outsiders at the last Academy exhibition by about a third. In spite of this, one hoped that they would still recognise it as their duty to do something to help their less fortunate brethren through the present crisis. Instead of doing so, they are devoting their energies to advertising Spanish old masters.

Doubtless the forthcoming exhibition will be interesting and instructive. It will also considerably benefit the Academy coffers; but as Spanish art is already appreciated and well represented in England, and Spain, a neutral country who did exceedingly well out of the war, is in a position to boom its own national art, these considerations hardly afford sufficient justification for holding the exhibition when the whole resources of the country should be devoted to the furtherance of national industry and art.

Were Burlington House private property, one could complain little against the Academicians utilising it in any way they pleased; but the ground on which it stands is Crown land, leased at a peppercorn rent to the Academy for the encouragement of British art. Twenty thousand pounds a year could easily be obtained for this most central and highly valuable West End site. Can it be said that the Academy gives a fair equivalent for this, or indeed does anything for art beyond actively promoting the interests of its own members?

The Free Society of Artists, which the Academy superseded and extinguished, devoted a share of its profits for the relief of distressed artists and

their dependants; the Royal Academy has a similar charity, but only its own members benefit from it. Its Art School, formerly the single establishment of its kind in the kingdom, has until lately languished from want of proper direction, and exercises little or no influence on the art teaching of the country. Even the Academy's Diploma Gallery, which contains numerous interesting works, including several of European fame, is so little advertised that its existence is scarcely suspected by the general public. Though the Gallery was founded nearly 150 years ago, the Academy authorities have not yet issued a catalogue to it.

They have practically ignored water-colour and miniature painting, all forms of engraving, black-and-white work, and all applied art, and that some of these branches of art still flourish is not because of academic patronage, but because they are too virile to suffer from academic indifference. To all intents the Academy has confined its exhibitions to painting and sculpture, and even in these arts it has never taken a lead, but always followed in the wake of popular, and often uneducated, opinion, so that no one can hope to attain academic rank unless his works draw shillings to the Burlington House turnstiles.

The Academy, indeed, is nothing more than a shop, conducted for the benefit of the seventy gentlemen who are fortunate enough to possess its diploma. Outsiders are allowed to exhibit, because without their work it would be impossible to either fill the rooms or submit the displays to the public as a full representation of British art. When, as in the last exhibition, it has been deemed advisable to have a less crowded display, it is the outsiders who have been sacrificed. Though on that occasion five hundred fewer pictures were hung than usual, not a single Academician reduced his customary quota of works on this account; and if on any future occasion Academicians think that it will stimulate the sale of their works to leave a foot or so margin round each exhibit, there is little doubt but what the space required will be made by a still larger rejection of outsiders' productions.

This callous treatment of outsiders has been the means of largely stimulating artistic heresies. In the past so much good work has been rejected or skyed, to make room on the line for mediocre productions of Academicians long past their prime,

that the exhibition of a work in a good place at Burlington House became regarded as conclusive proof of its utter lack of originality. This idea is still widely prevalent among younger artists and a large section of critics, so much so that any outside painter of any pretensions to cleverness or originality finds it pays him better to flout academic doctrine in every possible way than to seek for distinction on correct and legitimate lines.

Such a state of affairs cannot continue indefinitely. Either the Academy is a private or a public body. If the former, it should either return the site of its premises to the country or pay adequate ground-rent. In these days of excessive taxation the country cannot afford to continue a grant equivalent to £20,000 or £30,000 a year; to enable seventy well-to-do artists profitably to dispose of their work. If it is a public body, then members should not use their positions solely for their own personal aggrandisement, but seek generally to improve the status of English artists. The great need of the latter is for adequate exhibition accommodation in London. Only comparatively few belong to societies having galleries of their own, and since the Academy by its winter exhibitions brought home to buyers the superior artistic attractions of old masters, most of the larger dealers' galleries have been closed to contemporary work unless at prohibitive rates. The single annual exhibition held at Burlington House, in which all the best spaces are either given to the productions of Academicians, Associates, and their more immediate followers, or to official works, is quite inadequate to meet the needs of clever outsiders, who now often turn to Bolshevism because they receive no encouragement from any other quarter.

If the Academy is to stem the tide of Bolshevism, or indeed do anything but slowly perish of inanition largely brought about by its petrifying egoism, it must take a more active and beneficent interest in the welfare of the ten thousand British artists who do not hold its diplomas. It can do much by giving up winter displays of old masters and wholly utilising the galleries of Burlington House for the display of current work—the purpose for which they were originally intended, and from which they never should have been diverted.

There are several ways in which this could be effected, and I will name two or three of them.

Firstly, a Winter exhibition might be held exactly following the lines of the Summer display. This, however, is hardly to be recommended. The second exhibition would lack the charm of novelty, and the arrangement would probably result in the substitution of two weak exhibitions for one moderately good one.

An alternative is to confine the Summer exhibition entirely to oil-paintings. This would place at the disposal of the Hanging Committee six additional rooms conserved by the elimination of sculpture, water-colours, architectural designs, and black-and-white work. These branches of art would be exemplified at the Winter display, with the addition of works illustrating decorative and applied art. There would be plenty of material available, but as oil-paintings constitute the cardinal attraction of the Academy in the eyes of the general public, the Winter exhibition might suffer by their absence.

A third scheme which might prove more successful would be to lend Burlington House to a selection of strong London and provincial societies, representing various forms of art, the societies without adequate accommodation of their own in the Metropolis being specially favoured. Each society would be allotted a separate space of its own, which might range from a portion of a wall to a whole gallery, for which it would be responsible. As it would be impossible to accommodate all the provincial societies in the same exhibition, these might be taken in rotation—the societies in the West being invited one year, those of Scotland another, and so forth. To ensure that the exhibition would pay expenses, a small commission might be charged on all works sold.

Such a scheme, if worked out on broad and comprehensive lines, would bring the Academy more closely in touch with all the artists in the kingdom, provincial as well as metropolitan, and greatly extend its influence and authority. It would also bring before the London public types of art with which they are not familiar, and might satisfy to some extent that craving for novelty that has given rise to so much of the Bolshevik work. It would be an inestimable boon to what may be termed the outside artists of the country, and would largely gratify their legitimate desires without in any way interfering with the present ample representation of Academicians and Associates at Burlington House.

C. REGINALD GRUNDY.



# Pottery and Porcelain

## Dr. Owen Pritchard's Gift to Bangor University College By Bernard Rackham

By the generosity of Dr. Owen Pritchard, the North Wales University College at Bangor will become possessed of a collection of pottery and porcelain which should be of great value to students wishing to become acquainted with the past history of one of the most important of crafts. There is no need nowadays to lay stress on the usefulness, as a supplement to a university course, of such collateral studies as are made possible by an art museum. The advantage, as regards pottery, enjoyed by Cambridge in the possession of the Glaisher collection at the

Fitzwilliam Museum, will now find a parallel at Bangor in the gift of Dr. Pritchard.

Though limited in the number of objects it comprises, the Pritchard collection is very well calculated to serve the purpose which its donor has in view, that of providing students and others who cannot readily obtain access to larger museums in London, Cardiff, or elsewhere, with the material for a general survey of the development of the potter's art in England and Wales.

The earthenware section of the collection illustrates fully the history of what may be called



NO. I.—BRISTOL DEFT PLATE

NO. II. DOUBLE BODIED FLASK PROBABLY BRISTOL



NO. III.—TOBY JUG BY RALPH WOOD, JUN.

NO. IV.—TOBY JUG BY RALPH WOOD

the industrial period of this class of ware; by this we mean the epoch which witnessed the rise of the English—and in particular the Staffordshire—potteries to a position of pre-eminence in the world's markets, which they maintain even to the present day. The earlier phase, in which British potters were content to follow the technique, and often even the design, of their Continental fellow-craftsmen, is exemplified in Dr. Pritchard's collection by several good specimens of Brislington and Bristol "delft" ware. The term by which this class of ware is known is consecrated by two centuries of usage, although recent research has shown that tin-enamelled ware was being made in England some time before the potteries of Delft had developed into an industry; in fact, it was from Italy rather than from Holland that the art was first learned by our countrymen.

The Continental kindred of the English tin-enamelled earthenware are illustrated in the

collection by specimens of true "blue and white" delft, including a wine-jug of mid-seventeenth-century date, and a pair of fine beakers from the *Lampetkan* factory, and by Spanish drug-vases of *albarello* form of the seventeenth century. Amongst the Bristol delft may be named a plate painted with a balloon ascent (No. i.); a bottle in the Victoria and Albert Museum, with similar treatment of the same subject, and the date 1784, shows that the event commemorated was the first ascent in England, that of Lunardi, at Moorfields, in that year.

A rare curiosity in the shape of a double-bodied flask (No. ii.), fashioned in earthenware, in imitation of the well-known glass flasks made at Nailsea, in Somersetshire, is also perhaps to be attributed to a Bristol potter, although its material would suggest rather a Staffordshire origin.

It would be impossible here to mention more than a few of the many Staffordshire pieces in



NO. V. WEDGWOOD LUSTRE WARE TEA AND COFFEE SERVICE

the collection. A good red stoneware coffee-pot, of the type of ware introduced by the Dutch brothers Elers, but made at a later date, perhaps by the elder Astbury, stands beside a lozenge-shaped teapot of delicately modelled form and other examples of "salt-glaze," to represent the earlier hard-fired types of ware. Their later and more refined development is exemplified by specimens of Wedgwood's basaltes and jasper wares; cameo medallions of William Pitt and Sir Joshua Reynolds splendidly show the high level of artistic attainment reached in these stonewares of humble lineage.

The earthenwares, properly so-called, of Staffordshire include a number of statuettes, beginning with masterpieces by the two Ralph Woods of Burslem. A toby jug with clay pipe and foaming mug (No. iv.), painted in soft and harmonious underglaze colours, is doubtless the work of the elder Wood; whilst a pair of jugs,

representing an old toper and his gin-drinking spouse (No. iii.), painted in enamel pigments, are probably to be attributed to the son.

An aberration, followed in many parts of England, but nowhere so extensively as in Staffordshire, subjected this noble craft to the indignity, as some may deem it, of aping the precious metals. But the forms in which these "lustre wares" were produced were often so good, taking as they did a stronger accent from the gleaming reflections of their metallic surface, that even the fastidious will find some pleasure in them. Dr. Pritchard has gathered together a noteworthy assemblage of this type of ware (No. v.), including a marked tea and coffee service of graceful outline made by Wedgwood.

A characteristic piece of Liverpool ware is a large jug with black transfer print of "Susan's farewell" (No. vi.), a subject dear to the sentimental mind of the sailor, for whose wants the



NO. VIII. TEAPOT  
POSSIBLY LEEDS

NO. VII.—LEEDS JUG

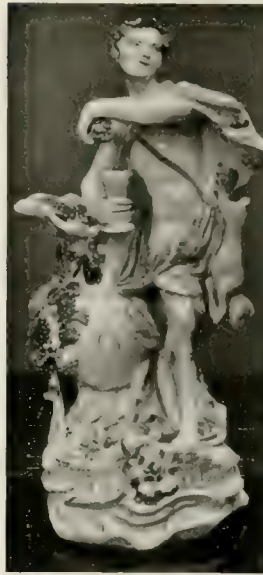
NO. VI. LIVERPOOL JUG

NO. IX. JUG MARKED  
DILLMAN SWANSEA

Mersey potters especially catered. The Yorkshire and North Country kilns have a good representation; the reputation of Leeds in particular is worthily upheld by the comely jug made in 1801 for Joseph and Elizabeth Turner (No. vii.). A teapot of somewhat earlier date (No. viii.), with a quaint and attractive chintz-like pattern in black and red, has also many characteristics of Leeds, although its form suggests that it is the work of one of the Staffordshire makers, who closely followed the style of the Yorkshire firm.

It is fitting that a Welsh university should possess a good series of the products of its own country. It is therefore satisfactory to note that Dr. Pritchard's gift includes several good specimens of the earthenware of both the "Cambrian" and the "Glamorgan" potteries at Swansea. The jug (No. ix.) chosen for illustration, of a form which appears to have originated at the "ironstone china" works of the Masons in Staffordshire, bears the impressed mark "DILLWYN SWANSEA."

The gift comprises specimens of all the great English porcelain factories of the eighteenth and early nineteenth centuries. A first-rate example of Bow is the figure of Bacchus squeezing grapes into a wine-cup (No. x.), a rare model, probably symbolising Autumn in a set of the Seasons, based on a composition of the sculptor Kaendler, of Meissen. Chelsea figures are represented by a Minerva, a boy dressed as a harlequin, and the well-known Milton standing beside a pedestal with a relief of the Expulsion from Paradise. A first-rate example of the 'Garrick as Richard III., based



NO. X.—BOW FIGURE OF BACCHUS

on the portrait by Nathaniel Dance, shows the change in style which followed the amalgamation of the Chelsea and Derby factories.

The character of Lowestoft "blue and white" can be studied from several pieces, amongst which is a fine jug of large size (No. xi.), with good relief decoration and painting in imitation of the Chinese. A triple shell sweetmeat stand and a pair of children with vases of flowers (No. xii.) illustrate the peculiarities of Plymouth hard paste, as well as the difficulties in managing his material which made Cookworthy's courageous adventure a failure; the short-lived attempt to continue it at Bristol is exemplified in the collection by a teapot with Chinese figures.

Worcester of all periods is represented by a series of excellent specimens. They belong, in general, to classes which are too familiar to call for detailed mention. In the illustration, No. xiii., will be noticed a large plate and an oval butter-pot of fine "scale-blue," a circular butter-pot with flower-painting in panels on a mazarine-blue ground overlaid with marbling in gold, an apple-green

bordered cream-jug, a tea-cup and saucer with Oriental design of unusual type in bright colours, and a coffee-cup and saucer with rich overglaze blue enamel. A piece of exceptional interest is a fruit-basket, coloured pale yellow outside, and enamelled inside in claret colour in imitation of Chelsea. So unfamiliar is this rare Worcester colouring, somewhat brighter in tone than that which it sought to imitate, that an unmarked specimen in the Victoria and Albert Museum was exhibited for more than half a century amongst the productions of Chelsea.



NO. XI. LOWESTOFT JUG OF LARGE SIZE



NO. XII. -PLYMOUTH SWEETMEAT STAND AND PAIR OF CHILDREN



NO. XIII.—A SERIES OF WORCESTER SPECIMENS



NO. XIV. FOUR SPECIMENS OF SWANSEA AND A COMFORT JUG



NO. XV.—CHINESE AND MEISSEN PORCELAIN AND TWO BATTERSEA ENAMEL ÉTOILÉS

The collection is well supplied with porcelain of the earlier years of the nineteenth century. Illustration No. xiv. shows four specimens of Swansea, amongst which will be recognised, on

made from Billingsley's Nantgarw recipe about 1825, at Coalport; the flowers with which it is decorated are, however, almost certainly by the same hand as those on a pair of vases in the



NO. XVI.—MEISSEN SOUP TUREEN

a tray for an inkstand, the distinctive flower-painting usually associated with the name of William Pollard. The jug shown in the same group is probably a specimen of the porcelain

Schreiber collection at South Kensington, with the mark of the Minton factory.

As an adjunct to the English porcelain, Dr. Pritchard has included numerous specimens of



PORTRAIT OF A CAVALIER  
BY NICHOLAS MAES





NO. XVII.—ENGLISH GLASS

eighteenth-century Chinese porcelain and a few of German origin (Nos. xv. and xvi.). The former belong mostly to the class made for export to Europe, in many cases decorated with English coats of arms, and will serve to show the difference between these wares, at one time so unaccountably set to the credit of Lowestoft, and the soft-paste porcelain in reality produced at that factory. The close manner in which the Chinese often followed European prototypes is exemplified by a dish with figure subject in a panel enclosed by baroque scrollwork borders, copied from the type in vogue at Meissen under the directorship of Herold, about the third decade of the eighteenth century. A fine octagonal cup and saucer, with river scenes, well represents this class of Meissen porcelain. A finely modelled soup tureen, painted with flowers, the *deutsche Blumen* introduced about 1740, in substitution for the so-called "Indian flowers," which were the fashion in the preceding period, is useful for comparison with the earliest English porcelains; such models as these were closely followed, in particular at the Chelsea works.

The kindred art of painted enamel on copper is illustrated in the collection by a pair of candlesticks and two étuis from Battersea (No. xv.), some small boxes of South Staffordshire make, and two small plates of Canton enamel. The

last-named have curious paintings of European figures in the characteristic attitudes of Chinese sages. The one chosen for illustration shows a worthy Dutchman or Frenchman reclining beside a wine-jar, with boy attendant, in the manner of "the Chinese Horace," the great Li T'ai-po.

Dr. Pritchard's gift is further enriched by some very good examples of English and other glass, of which samples are shown in illustration No. xvii. The tall ale-glass with domed foot was chosen for reproduction in the classic work of the late Mr. Albert Hartshorne. Other pieces which should be mentioned are a blue Bristol glass taper candlestick, and several dated white mugs with decoration in the style of porcelain. Of special interest in Wales will be a cream-jug with the names of David and Mary Jones of Rhiwlas.

It is to be hoped that the munificent example of Dr. Pritchard may be followed by other collectors, and that gifts of a similar nature may find their way into the keeping of other academic institutions. Centralisation in metropolitan museums has obvious advantages, but those who dwell at a distance will appreciate the benefit of a good reference collection easily accessible, and the store of works of art craftsmanship remaining from earlier ages is not so small that there is not enough and to spare for both purposes.



## The Collection of Old English Plate of Mrs. Mango Part I. By E. Alfred Jones, M.A., F.R.Hist.S.

IN THE CONNOISSEUR for September, 1919, an article appeared on the old furniture of Mrs. Mango. The Editor has invited me to write an account of the important specimens of old English plate in the same collection.

Beginning in chronological order, the earliest in date is a Jacobean beaker, 6 $\frac{3}{4}$  in. high, made in London in the year 1618-19, and of the type which was introduced into England by traders and others in the sixteenth century (No. i.). It is engraved with the interlaced strap band of arabesques, so familiar on English silver communion cups of the second half of that century. With the Dutch people the beaker was a popular vessel, not only for domestic use, but also as a sacramental cup after the Reformation. The writer has examined a considerable number, dating from the sixteenth and seventeenth centuries, in old churches in Holland. For the most part they are engraved with the band already described, but some are engraved with sacred subjects, such as the Last Supper, and with figures of Faith, Hope, and Charity. Dutch beakers, by their introduction into Scotland in the sixteenth century, were copied as communion cups for Scottish churches after the Reformation, as may be seen in Burns's

book on old Scottish church plate. Similar Dutch silver beakers have been carried across the Atlantic, for use in the old churches of the early Dutch settlers in the province of New York. Examples of these have been illustrated by the writer in his book on the old silver of American churches.

Beakers of this same type and engraved with similar strapwork are conspicuous objects in many

"still-life" pictures of the Dutch artists, Pieter Claesz and Willem Claesz Heda and their followers. A beaker of historical interest, both to Holland and England, was wrought by a Rotterdam goldsmith to commemorate the famous descent of the Dutch fleet, under the celebrated admirals Michael de Ruyter and Van Ghent, on the Thames and Medway in June, 1667—a daring exploit, which created a scare in London and caused Pepys to hide his silver plate in different places. This beaker is in the Rijks Museum at Amsterdam.

Two such English beakers of the years 1601-2 and 1604-5 are on view in the notable collection of English plate on loan from Lord Swaythling, in the Victoria and Albert Museum.

In historical interest nothing in Mrs. Mango's collection of seventeenth-



NO. I. ENGLISH BEAKER DATED 1618-19



NO. II.—LARGE BOWL AND COVER

LONDON, 1675-6

century plate surpasses the great two-handed bowl and cover, which is inscribed as follows:—

*Μνημόδυνον, Georgio Episcopo  
Lintoniensi, ab ipsius ad Sacrum  
fontem Patrima.\* Anna Pembrochia  
Comitissa Dotaria, legatum  
mense Martio  
Anno Dni 1675.*

The decoration of this bowl consists of bold embossed acanthus leaves along the lower part, leaving the upper part plain for the above inscription on one side, and the arms of the benefactress in a lozenge on the other (No. ii.). On the top of the low cover is a spiral ornament of embossed acanthus leaves, on which is fixed the large knob, in the form of a fruit in a closed calyx. The height of the bowl and cover is 10 in., and the date of the London hall-mark is 1675-6. It is slightly larger than the similar bowl of 1676, with a cover of eight years later, exhibited by the Duke of Rutland at St. James's Court in 1903, which is illustrated in Mr. J. Starkie Gardner's catalogue.

This bowl was bought with a legacy of £40

equal to about £200 to-day—left in 1675 to buy a piece of silver "to keepe in memorie of me," by Anne, Dowager Countess of Pembroke and Montgomery, to George Morley, Bishop of Winchester, who was not only her godson, but, was an ecclesiastic after her own heart.

The benefactress, born in 1590, was the daughter and heiress of George, third Earl of Cumberland, and married, first, the Earl of Dorset, who died in 1624. After his death she fell a victim to small-pox, a disease which, as she says, did so martyr her face. Happily, the painter of her portrait, now in the National Portrait Gallery, charitably refrained from pre-Raphaelite insistence on her physical defects, and concealed the disfiguring marks of small-pox. The Countess, of Dorset married, secondly, in 1630, the fourth Earl of Pembroke and Montgomery, who died in 1650. Neither marriage was happy. The glories of the stately houses of Knole and Wilton were "often but the gay arbour of anguish" during her married life, and she sought and found solace in good books and virtuous thoughts. Inheriting a large fortune from her paternal estates, the widowed Countess developed a mania for the restoration

\* This word should be *Patrima*.



NO. III.—JAMES II. "MONTEITH" PUNCH-BOWL, 1686-7

of the family residences and of churches. To her generosity is due the erection of the monument to Spenser in Westminster Abbey. A remarkable woman, "she was able to discourse well of all things, from predestination to sea silk."\*

At the death of Bishop Morley in 1684, this bowl appears to have found its way into the possession of the See of Winchester, and at a later time into the hands of a Marquess of Winchester, whose descendant, the sixteenth and present holder of the title, exhibited it in 1903 at St. James's Court, sending it subsequently to

Christie's. It then passed into the collection of Sir Ernest Cassel, who generously presented it to the sale in aid of the Red Cross Society, which was benefited to the amount of £2,600, thanks to Mr. and Mrs. Mango.

Space forbids more than a brief mention of an extremely rare pair of Charles II. candlesticks and to other plate of the same period.

A space of eleven years separates the "Winchester" bowl from the next piece, a large James II. "Monteith" punch-bowl of 1686-7, engraved and chased in the pseudo-Chinese taste, rendered popular in



NO. IV. WILLIAM AND MARY IRISH CUP

DUBLIN MARKS

\* *Dictionary of National Biography.*

## Collection of Old English Plate



NO. V.—MIRROR, 1698-9 BY BENJAMIN PYNE

England by the extensive importation of Chinese porcelain and other objects in the luxurious reign of Charles II. (No. iii.), and adopted as a novel mode of decoration by London goldsmiths about the year 1670. The taste for plate decorated in this manner was especially persistent between the years 1680 and 1690, but gradually died out of fashion in or very shortly after 1695. Most of the punch-bowls of this early shape were made, oddly enough, in the short reign of James II. The Skinners' Company are the owners of a pair of these bowls, made in the first year of that unhappy monarch's reign and given by Richard Chiverton. Another specimen of the same date—a year of great importance in the history of the goldsmith's craft in England, from the large number of Huguenot refugees who fled here on the Revocation of the Edict of Nantes—passed into the collection of the late Mr. J. Pierpont Morgan from that of the Earl of Wilton. Two noticeable features in Mrs. Mango's bowl are its unusually large size—it is 14 in. in diameter and 8 in. high—and that in contrast with others of the same type it is enriched



NO. VI.—COFFEE-POT, 1703-4

with bold grotesque mask handles, the precursors of the lion mask handles common on the later "Monteith" punch-bowls.

The earliest mention in literature of bowls of this kind was probably in 1683, when Anthony à Wood, the antiquary, wrote as follows: "This year came up a vessel or bason notched at the brims to let drinking glasses hang there by the foot, so that the body or drinking place might hang in the water to coole them. Such a bason was called a 'Monteigh,' from a fantastical Scot called 'Monsieur Monteigh,' who at that time or a little before wore the bottome of his cloake or coate so notched." The learned antiquary implies that the bowl was in use, not so much for punch as for a wine-cooler. No silver "Monteith" punch-bowl dating from the year of Anthony à Wood's description has been recorded.

Another comment may be found in Brewer's *Dictionary of Phrase and Fable*, in a quotation from King's poem:

"New things produce new names, and thus Monteith  
Has by his vessel given his name to the drink."

Punch had been known in England in 1661-2, when Evelyn records in his diary his visit with James, Duke of York, Lord High Admiral of England, to an East India ship at Blackwall, where they were entertained with this beverage as a curiosity. No English silver bowl made expressly for punch can be assigned to that date, though in all probability the larger caudle cups and porringers, such as the "Winchester" bowl, just described, were called into use for punch on suitable occasions. Subscriptions were raised in the city of London in 1692 for a gold punch-bowl to be presented to Admiral Edward Russell, afterwards Earl of Oxford, for his services to the nation,\* but this bowl has doubtless followed much other old English gold plate into the melting-pot, for the intrinsic value of the precious metal.

Old Irish plate is represented in Mrs. Mango's collection by an interesting pair of plain cups with single handles, embellished with the "cut-card" work fashionable on English plate between 1660 and 1690, and appearing in isolated pieces for some few years later. These cups date from the reign of William and Mary, and bear the Dublin marks (No. iv.).

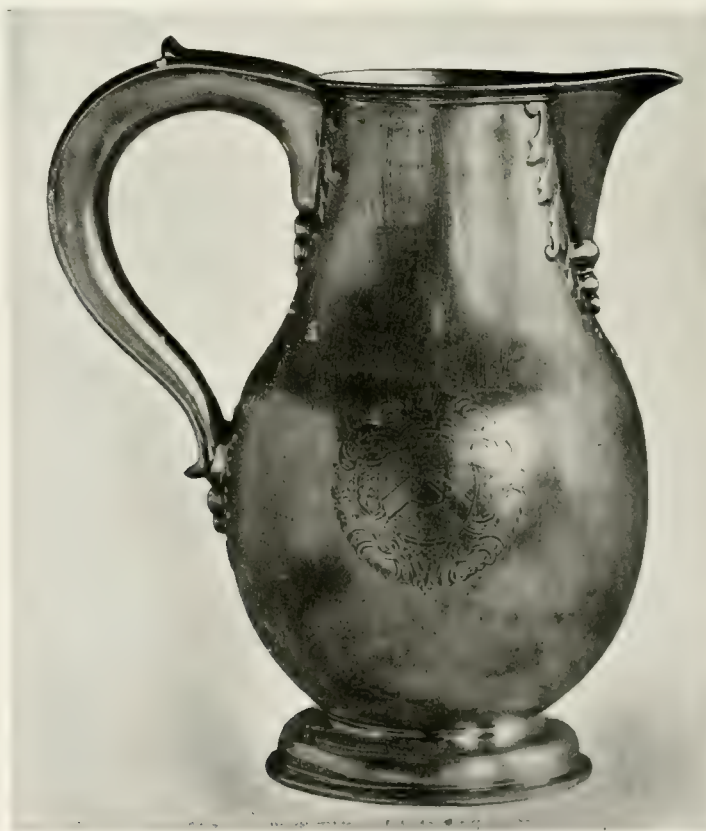
A large and important silver table-mirror, made

in 1698-9 by the well-known and prosperous London goldsmith, Benjamin Pyne, is chronologically the next piece of plate (No. v.). Surmounted by a basket of flowers, and flanked at lower levels by fluted vases and by baskets of flowers, the mirror itself has an inner gadroon border. A coat of arms is engraved on a plain oval shield with scrolled borders in relief, such as is to be seen on much contemporary plate. The height of this mirror is 33 in.

A coffee-pot is selected for illustration as a good example of a variety which prevailed in the first decade of the eighteenth century (No. vi.). The hollow fluting on the cover is a characteristic feature of many English punch-bowls and other vessels at the end of the previous century. Here the "cut-card" work just mentioned is introduced as an embellishment for the spout. Robert Cooper, of London, was the maker, in the year 1703-4.

A similar Queen Anne coffee-pot noted by the writer is enriched with "cut-card" ornament around the handle-sockets as well as the spout, while the edges of the cover and the base are gadrooned. "Cut-card" work may be seen around the handles of other Queen Anne and early Georgian vessels, as on the large plain jug, wrought in 1709-10 by Seth Lofthouse, of London (No. vii.).

\*Narcissus Luttrell, *A Brief Historical Relation . . . 1692.*



NO. VII. - SILVER JUG, 1709-10



## Some Gloves from Mr. Robert Spence's Collection Part II.      By Eugenie Gibson

FROM the beginning of their existence, gloves were made of all kinds of material, such as silk, linen, chicken-skin, calf-skin, asbestos, even cobwebs were tried to rival the silk of the cocoons, etc., but leather prevails till this day. During the sixteenth and seventeenth centuries, they reached the highest degree of ornamentation in needlework; adding to this, the glovers adorned them with gold and silver pillow-lace, or fringe, specially made by themselves for that purpose, working into it little spangles, cut out by hand, in various shapes and sizes; thus enhancing its charming and graceful effect. All this, added to the extravagant toilet, induced both sexes to wear gloves on all possible occasions, even when playing at cards, which fashion suited Anne Boleyn, who tried to practise it also, as she had one of her finger-nails turned up at the side. Yet an old chronicle relates that Queen Katherine delighted in ordering her to play without gloves, so that King Henry might notice this deformity and get disgusted.

It also became the custom during this period to perfume gloves, and it is often recorded in old archives that Queen Elizabeth, who especially favoured them, became so extravagant, and fastidious about them, that she developed the caprice of going to the extreme to play on the virginal in gloves, in order to display them to greater advantage. Those brought by Edward Vere, Earl of Oxford, from Italy for Queen Elizabeth, are often mentioned in records about her. The

perfuming of gloves then became very general, and high charges are mentioned for it in old memorandums and accounts. In France, the perfumed gloves were highly fashionable for men and women, and an amusing incident may here be told, showing how strongly they must have been scented. "Madam," Louis XIV.'s favourite sister-in-law writes to her aunt Sophia, "had I not been able to stand perfumes, I should long since be dead, for when I am ill Monsieur comes to me with Spanish perfumed gloves!" For the elaboration of gloves with needlework, high charges are also recorded, which, judging from those that have survived to our times, show that only the most skilled workers could have been employed. For they carried this elaboration out in such great variety of their craft, even making use of stump-work, and adornment with real gems and pearls, the buttons also being studded with the latter, to match the work and colour on the cuffs. These were either embroidered on white satin, and afterwards sewn on to the leather, or worked on the leather itself, showing the superior skill of the craftsman. Most of the tabs of these cuffs were joined by bands of the same coloured silk as their lining, thus allowing them to spread over the sleeves, and were called "wings." These richly ornamented gloves were introduced into England in the sixteenth century, and Mr. Spence has in his collection many of the most beautiful specimens of the Tudor and Jacobean periods, some of which are here illustrated.



No. 1



No. 2



No. 3

No. 1.—Man's glove, Elizabethan period, sixteenth century. The colour-scheme of the cuff is most charmingly worked on cream satin in salmon-pink silk, gold pearl bullion edged by fine gold thread, specially interesting by the elaboration of the carnation, Tudor rose, pelican's body, nest and three young birds in it, in real pearls. The body, wings, and nest of the pelican are carried out in stump-work. The glove is of brownish yellow leather. The ruching of the cuff and three loops which hold its sides together are of salmon-pink silk edged with gold-bespangled lace. This and No. 2 on this plate may have been of the scented kind mentioned in the text.

No. 2.—An eighteenth-century pair of lady's mittens, of fawn silk, lined with pink silk turned over as a cuff. Embroidery in flat and slip-stitch, the buds and centre of the flowers knott-stitch in gold tinsel and bullion. The whole design is in the natural colours, and the mittens are wonderfully well preserved.

No. 3.—Another pair of men's gloves, of great interest owing to their extremely beautiful work in gold pearl bullion embroidery of seed-pearls, which, as well as the gloves and gold-bespangled lace round them, are in excellent preservation. Gloves and cuffs are in one piece, the latter of white satin, put on to the gloves. The only touch of colour on these yellowish leather gloves consists in the loops and a band turned over from the lining under the gold lace, of mellowed salmon-pink. The fingers of these gloves are first joined with buttonhole-stitch, and then elaborated with a chain-stitch alternating in gold and silver thread.



HANDEL.  
BY G. KNAPTON



## *Some Gloves*



No. 4

No. 5

No. 6

No. 4.—A pair of eighteenth-century French mittens, with thumbs and points for the fingers and a slit for withdrawing the latter out of the point, of brownish mole-coloured leather lined with lambskin. Arabesque worked in silver thread over cardboard.

No. 5.—This glove belongs to a pair of dark brown leather of an exceptionally large size. The pyramids on the cuffs, the loops dividing them, and the fringe on top, are of dark claret red silk. Over the latter a fine gold fringe is laid, attached with the finest gold thread in buttonhole-stitch. The pyramids and spaces between are ornamented with a conventional design in gold thread, fawn silk, and gold pearl bullion, and the loops are edged with gold picots. The fingers and seams of the gloves are joined with a double herringbone-stitch in thick fawn silk, between which runs a fine gold thread. The gloves and cuffs are in one piece. According to the authentic record, they are "the gloves worn by James I., King of England, originally of the museum of Ralph Thoresby, Esq. As the authenticity is unquestionable, they present an interesting relic of ancient costume (16th day of sale, page 18 in catalogue), purchased from the sale at Strawberry Hill."

From one of Horace Walpole's letters, dated Strawberry, May, 1769, 2nd vol., page 429:—"Strawberry has been in great glory. I have given a 'festino' that will almost mortgage it. Last Tuesday all France dined there, Monsieurs and Madame du Chatelet, the Duc de Liencourt, three more French ladies, whose names you will find in the enclosed papers. Eight other Frenchmen. The Spanish and French Ministers. The Holdernesses, Fitzroys; in short, we four and twenty. They arrived at two, at the gates of the Castle. I received them dressed in the cravat of Gibbons's carving, and a pair of gloves up to the elbows, that had belonged to James I.; the French servants stared, and firmly believed this was the dress of English country gents."

No. 6.—Pair of lady's gloves, early seventeenth century. From the needlecraft point of view, a very interesting pair. The graceful scheme and work are certainly French. The little rosette, worked in high relief in the finest gold, blue and pink bullion, also the stiff bright bullion, as well as the flowers in flat and split-stitch, done directly into the leather, show all the skill of the embroiderer. The gloves are cream leather, the fringe and band of gold cord and gimp.



No. 7

No. 8

No. 9

No. 10

No. 7.—One of a pair of white leather Italian seventeenth-century lady's gloves, elaborately embroidered in a conventional design consisting of two horns of plenty, upon which a basket of flowers rests, this being the *pièce de résistance* of the whole scheme. Interesting as well as amusing are the rosettes in floss silk tied with a lover's knot of gold thread, pointing to their having been either betrothal or wedding gloves.

No. 8.—One of a pair of lady's greenish-blue leather gloves. The back is a phoenix, surrounded by a floral design, embroidered in gold thread and pink silk. The three rosettes at the base, on top of the middle fingers, the fine herringboning round the seams, the dice on the back of the fingers, and the ruching round the cuffs, are of the same colour. They are splendidly preserved seventeenth-century English gloves, and were bought in February, 1860, from Oakley Hall, Northamptonshire.

No. 9.—One of a pair of French lady's Louis XV. mittens, of white leather, lined blue silk, in which colour the point and thumbs are worked round in buttonhole-stitch. The spray of roses at the point is embroidered with the finest silver thread, and is of splendid finish.

No. 10.—One of an English pair of lady's gloves, of Adam period, of creamy leather, on which a very clear etching is printed in black. The girl in the medallion is crowning the Easter lamb, and the rest of the design speaks for itself.

## *Some Gloves*

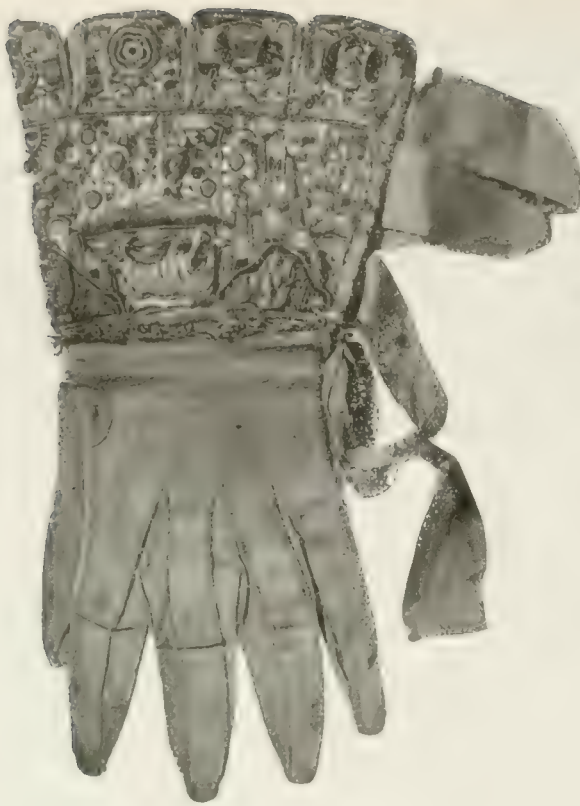


No. 12

No. 11

No. 11.—These gloves are a most representative specimen of the Duke of Marlborough's time, and in splendid condition. The bullion on flat-stitch embroidery in gold is no doubt wrought by a very experienced hand, and the gold fringe of hand-work, with the little loops at the bottom, and the tassels of "passemment" worked in gold thread, and bullion over cardboard, should prove of great interest to the workers in passementerie of the present time.

No. 12.—Another fine specimen of splendid Stuart work in gold bullion colours and real pearls, and owing to the splendid condition of the buff leather of the glove itself, and the unity of work on the cuffs, of great interest to collectors.



No. 13



No. 14

No. 13.—This glove, one of a pair of men's gloves, is the most beautiful and interesting of its kind, and affords a unique chance to study the needlecraft of the Jacobean period on cuffs of gloves. On the top are seven tabs, worked alternately, representing the Tudor rose, thistle, and shamrock, carried out with the most exemplary skill in the finest slip and flat-stitches in floss-silk, in the natural colours of the flowers (surrounded by silver wire and bullion), growing out of a bank of grass worked in slip-stitch, interspersed with the finest silver thread. A silver cord divides these tabs from the next scheme of great beauty and interest. There are bushes with blossoms worked in knott-stitch in pink and yellow silk, their centres being in gold and silver bullion. Amongst these stand male figures clad in the costume of the period, whose faces and beards are worked in flat-stitch so finely that they are almost invisible to the naked eye. Their clothes are carried out in slip and knott-stitch, the jackets in blue and the knickers in red and fawn, divided by a trellis-work of gold thread. These flowers and bushes again grow out of a similar bank and lawn, worked in green and yellow silk, like that at the base of the tabs. In the middle of this scheme the sun is represented to shine in his full glory, worked in yellow silk and gold. The third scheme consists of rocks so characteristic of Jacobean and Stuart work, which reaches right up into the former scheme, forming a cave. In the square next to the rocks is seen a dolphin, on the back of which perches a bird; both are worked in beautiful goblin-stitch divided by bullion. Next to this, in the middle of the cuff, is the figure of a lion in stump-work, sitting in the cave of another rock. All round the cuff the border is carried out in bullion.

No. 14.—One of a pair of lady's gloves, Stuart period, seventeenth century. The cuff a most charming colour-scheme worked on white satin, time having turned it into a pleasing cream, which forms a delightful background for it, carried out in pink and white floss-silk, flat-stitch, and gold bullion. The design is a similar one of carnation, the Tudor rose, and the pelican, most gracefully devised, like the one in No. 1.

## *Some Gloves*



No. 15



No. 16

No. 15.—These gloves are assumed to be, and generally known to collectors as, King Henry VIII. gloves. However that may be, the fact remains that they are one of the finest pairs of the Elizabethan period, and in wonderful preservation in every detail as to the embroidery, its colouring, and even to the lining of the cuffs and ruching on top of them. Being so well known, it is here not necessary to describe them minutely.

No. 16.—Another pair of the Elizabethan period—a lady's glove. The needlework and design are most characteristic of this period, which is almost in as good preservation as the above. They were photographed with the cuffs spread out, to show what is meant by "wings."





# PIQUÉ

Part IV.—Second English  
Period, Eighteenth Century  
By H. C. Dent

IN spite of the caustic opinion of Carlyle in regard to the eighteenth century, art at least owes it a tremendous debt of gratitude, for as it was the "golden age" for architecture, furniture design, glass, silver, plating and enamelling, so also we shall see that English piqué reaches in this period its highest development. Various factors contributed to this result. In the first place, the reversal of the Edict of Nantes in 1685 had the effect of sending over to this country some forty thousand families of Huguenot craftsmen; secondly, the arrival also of many Dutch craftsmen, for Dutch artisans already patronised by Charles II. came over to this country in even greater numbers when a king of their own nationality came to the English throne; and thirdly, the native genius of successive masters of design in the persons of Chippendale, the brothers Adam, Hepplewhite, and Sheraton. The French influence in architecture, furniture design, and the minor arts throughout the eighteenth century cannot be exaggerated. As an instance of this tendency through the eighteenth century to follow French fashions, it is interesting to note, if the illustrations of the period are studied, that at least three of the specimens (undoubtedly of English workmanship) are inscribed with names or mottoes in the French language (Plates IV. and V.).

Among the Dutch craftsmen who came to England about the time of Charles II. was Grinling Gibbons. He was discovered by the diarist Evelyn, and by him brought to the notice of the king. The greatest "master-carver that the world had in any age" derived his inspiration purely from Italian sources. He accomplished a vast amount of work during four reigns, living till 1721, and at that time occupied the position of master-carver to George I. This great artist naturally influenced minor kindred arts of his day, and in several piqué

examples of the late seventeenth and early eighteenth centuries the inspiration derived from Grinling Gibbons is manifested by the introduction of his favourite designs—the cherub heads, the caryatids, birds, and festoons of flowers (Plate I.). Some piqué point-work is to be noted in the diary cover illustrated (Plate I.), but the occurrence of point-work in English piqué is in the writer's opinion quite exceptional. Indeed, the delicacy of the workmanship and the presence of point-work in this specimen suggest that the craftsman responsible for its production was a French artist, but lately arrived from France, yet one who had been sufficiently long in this country to feel the influence of Gibbons, for this particular production, with its festoons, birds, and caryatids, markedly emphasises the Florentine manner of the great master-carver.

Between 1685 and the beginning of the eighteenth century it would probably be impossible to differentiate between boxes made in France and those made by French workers in the country of their adoption; but about the time Queen Anne came to the throne a definite type arose, lacking the delicacy of purely French work, possessing the cruder English stamp, and yet in most cases presenting some French suggestion. In one example, the fleur-de-lys; in another, a typical French figure; and in yet another, one or more of the designs already referred to, associated with the late Louis XIV. period. Dutchmen who had come over with William of Orange, and to whom horn-work was quite familiar, now seem to have adopted the more pleasing tortoiseshell as a medium for their craft, and therefore Dutch figures and scenes are also to be found in the earliest phase of eighteenth-century English piqué. Later again, as will be seen in the series shown in the illustrations of these early English snuff-boxes of the eighteenth century (Plates II.

## *Fiqué—a Beautiful Minor Art*

and III.), the effect of the Oriental designs is very noticeable. The shape of by far the greater

decoration. The writer has, as far as possible, arranged this series according to date of production,



ENGLISH, EIGHTEENTH CENTURY

PLATE I.

number of these early boxes was oval, with generally a projecting pin-hinge, and in nearly every case mother-of-pearl is to be noticed as an additional

and they probably cover a period from the end of the seventeenth century to about 1730.

English piqué probably attained its highest

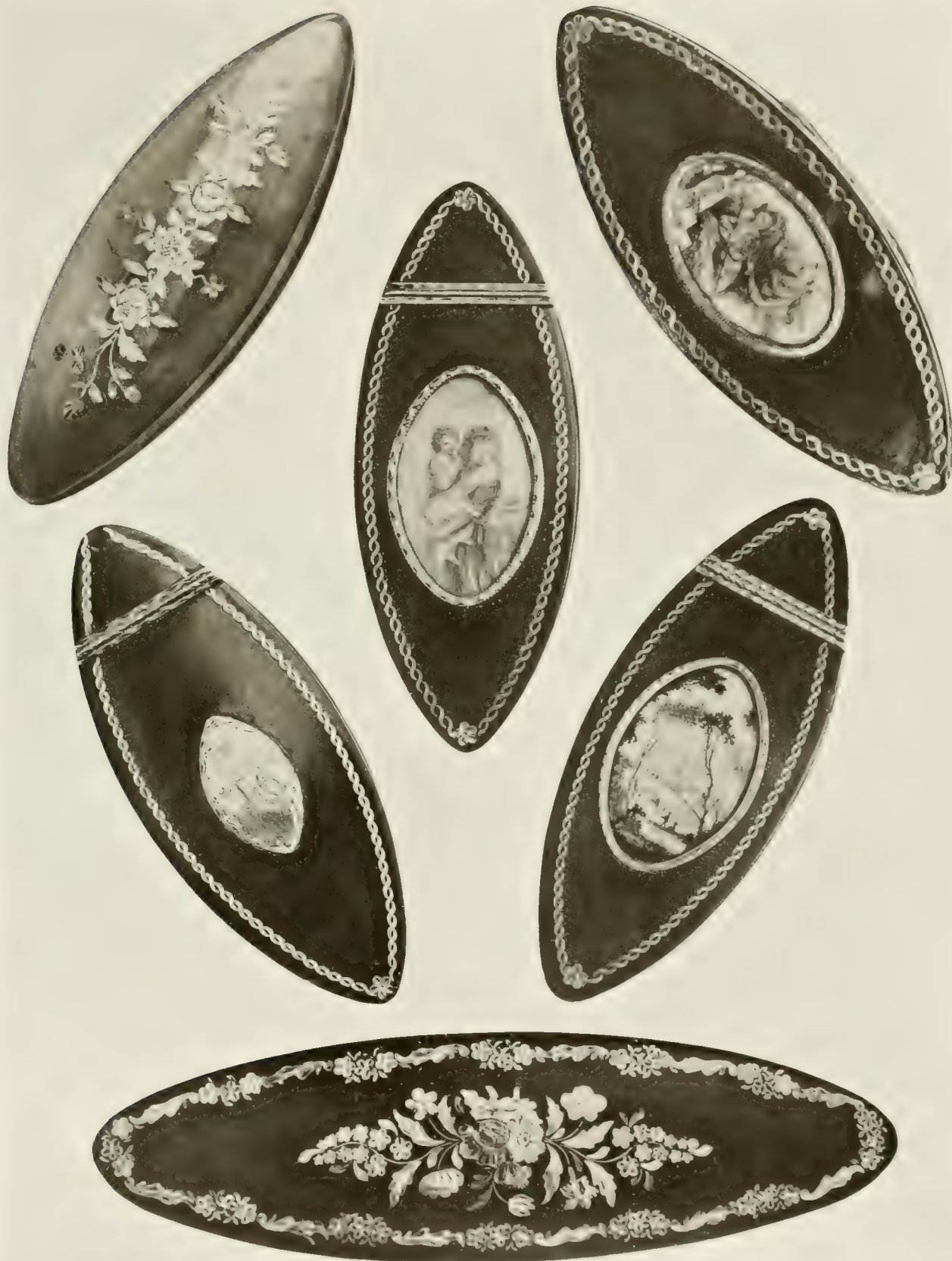


ENGLISH EIGHTEENTH CENTURY

PLATE II.

perfection about 1740 to 1760. Chippendale was at this time producing his finest work, and obviously had a great influence on the piqué of this period. An excellent design for a ribbon-back chair is at once perceived in the piqué work on either of the charming spectacle-cases (Plate IV.), which were acquired when the famous Hilton Price collection

was dispersed. Also about this same period—1740 to 1760—first appeared a particular form of piqué posé consisting of fine silver strands (Plate V.). The result was rather sketchy in character, and specimens of this kind of work are few, probably due to the fact that the effect was not so pleasing as the posé work with the broader band. A French



PIQUÉ BOXES

ENGLISH, EIGHTEENTH CENTURY; SHERATON PERIOD

PLATE IX





ENGLISH, EIGHTEENTH CENTURY

PLATE III.

box with the Paris mark of the Revolution year has already been referred to. Here the work is in fine strands of gold, and has a much more artistic effect. Possibly the French craftsman borrowed the English idea, and improved upon it; or its inception may have been a case of mere coincidence.

About this same time were produced circular snuff-boxes with Sheffield-plate bodies (Plate VI.),

the bases being of engine-turned tortoiseshell, and the lids, also of shell, piqué in many cases with narrow strip silver in wreathed designs, giving in some instances a somewhat cloisonné effect. Oddly enough, I have in my possession a similar Sheffield-plate circular box, with base corresponding exactly in its engine-turned pattern to a piqué box in the series referred to (Plate VI.); but the lid in



ENGLISH EIGHTEENTH CENTURY CHIPPENDALE PERIOD

PLATE IV.



ENGLISH, EIGHTEENTH CENTURY

PLATE V.

this instance possesses no piqué, and consists only of a fine Battersea enamel of about 1755 date. I particularly mention this because it affords contributory evidence, if such were needed, as to the date of this particular class of work.

The expert piqué craftsman of this date—1750 to 1760—reproduced with great faithfulness the designs of the Italian Renaissance. Had Benvenuto Cellini been a piqué craftsman, the trinket-box illustrated (Plate VII.) might well have been the work of that great master himself, so true is it to the Renaissance type, the masks and arabesques, the flowing line, the foliated and floriated scrolls, all being copied with the most absolute fidelity.

About 1762 Robert Adam returned from his foreign travels, but it was probably not until 1775 to 1778, when the brothers Adam issued a series

of folio engravings, that the minor art of piqué began to feel the influence of their decorative designs. From this date till towards the end of the century piqué articles exhibiting the favourite Adam decoration are plentiful, the oval and circular patera, the honeysuckle, the pendent husks, swags of drapery, festoons, urns, and fan ornaments, being represented in one or other of the numerous specimens of the Adam period. The modern twentieth-century piqué consists practically only of Adam designs, closely approximating to the originals. The chief piqué articles of the Adam period include small toilet trays, vinaigrettes, scent-bottles, bodkin-cases, étuis, and patch-boxes (Plate VIII.). The work is interesting, but does not compare, for refined craftsmanship, with the period immediately preceding it.

Shuttle-shaped patch-boxes dated about 1780



ENGLISH EIGHTEENTH CENTURY

PLATE VI.

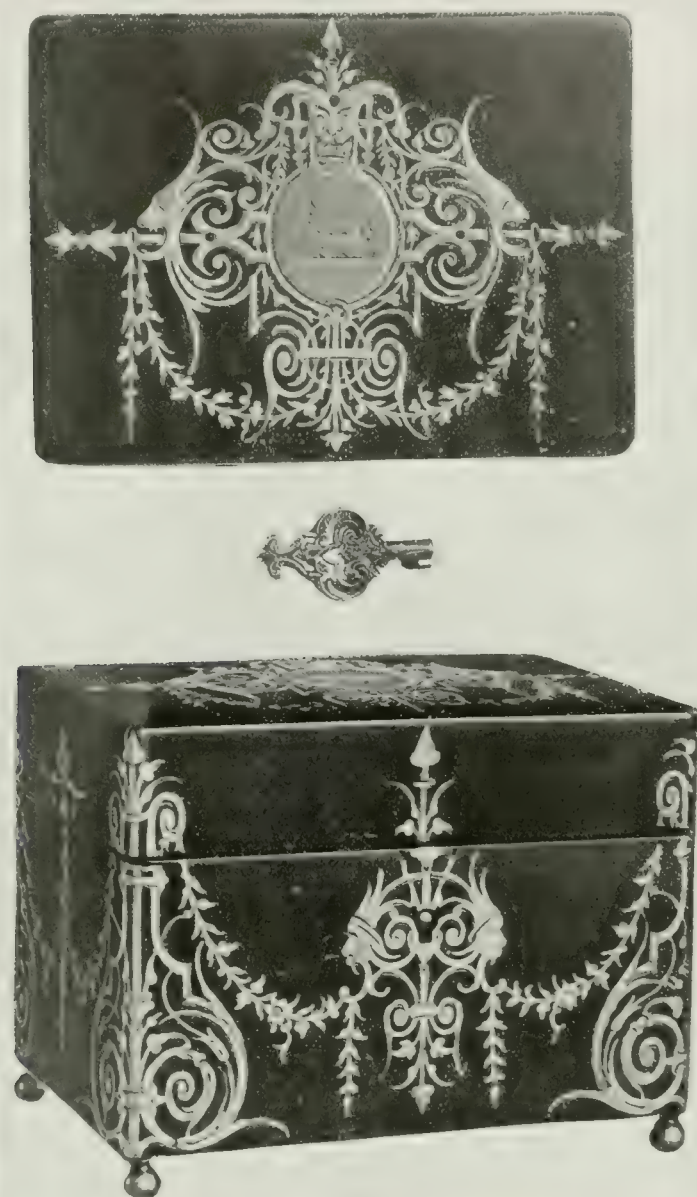
to 1790, with a cable pattern round the periphery, and rose decoration where the cables meet, form a very attractive series. The cable pattern exactly corresponds to the effect conveyed by the narrow

inlay in various coloured woods, found in the clock-cases, table legs, knife-boxes, etc., of Sheraton's best work, the similarity being heightened by the cable twists being alternately in silver and gold,

## *Piqué—a Beautiful Minor Art*

or in two shades of the more precious metal. These shuttle-shaped boxes always have in the

of tortoiseshell snuff-boxes of basket-work pattern (Plate X.), the squares so formed being further



ENGLISH EIGHTEENTH CENTURY

PLATE VII.

centre of the lid an oval patera, or an oval miniature corresponding to the shuttle-shape of the box (Plate IX.). Of this period also are the large and small shuttles illustrated, the larger being in dark and the smaller in blonde tortoiseshell.

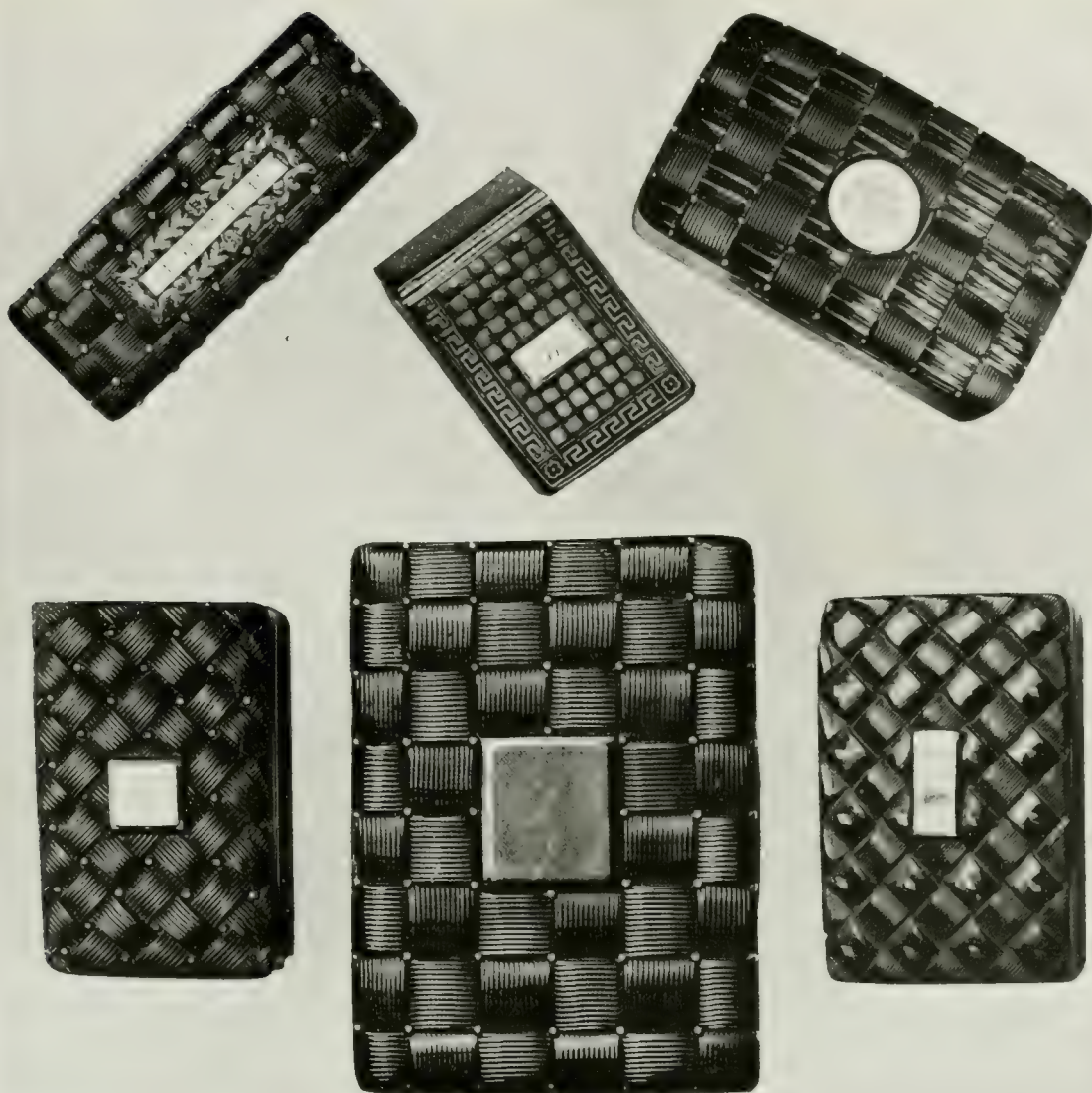
An account of eighteenth-century English piqué cannot be concluded without referring to a series

defined by piqué clous d'or. In rare cases, however, the clous d'or may be inserted in the centres of the squares. Most of these boxes are slightly curved to fit comfortably in the hip pocket; they are not of a particularly artistic character, and serve to gradually prepare one for the decadence of the piqué art in the nineteenth century. I would here mention that the skenedhus worn by the Highland



ENGLISH EIGHTEENTH CENTURY ADAM PERIOD

PLATE VIII



ENGLISH, EIGHTEENTH CENTURY

PLATE X.

regiments of to-day have for their handles similar basket-work pattern made of horn or composition, the squares being defined by copper or brass studs ; the skene d'hus handles in the late eighteenth century were made of shell piquéd in gold. The decadence of furniture design in the last phase of

the Sheraton period was mainly due to the introduction of ultra-classical ornamentation. "resulting in a depraved English Empire style." Similarly, we find that the art of piqué, ever dependent on the furniture design of the period, correspondingly fails at the close of the eighteenth century.



## NOTES AND QUERIES

[The  
Connoisseur  
required by Correspondents.]

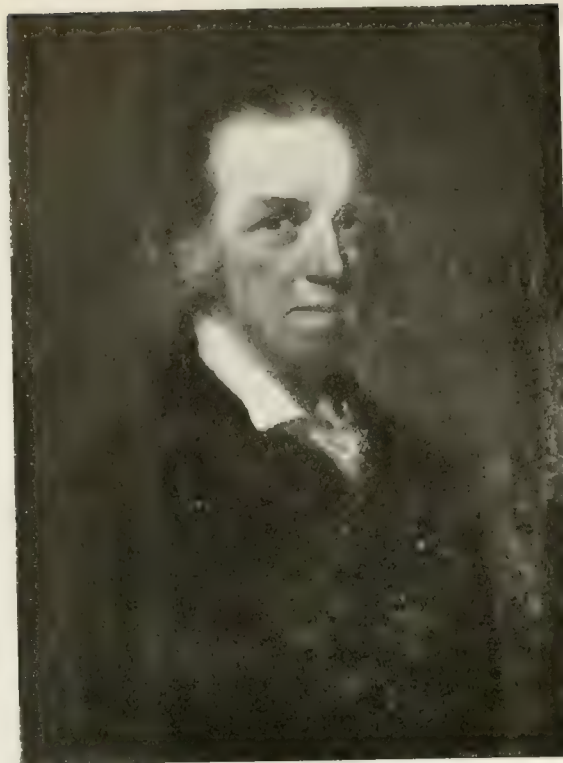
### UNIDENTIFIED PORTRAIT (No. 343).

SIR, I send a photograph of a portrait in oils on an oak panel, which is in my possession. It is in good condition, very fine and lifelike, and it measures 24½ in. by 19 in. On the back of the good, though modern gilt, frame is a label inscribed, "Daniel De Foe, B. 1661—D. 1731." It is not unlike the picture of the novelist by I. Taverner, except that, as may be seen, it lacks the wig. If any of your readers could tell me the name of the artist or give me any other information concerning it, I should be grateful.

A. STANTON  
WHITFIELD.

### UNIDENTIFIED PAINTING (No. 344).

SIR,—I am anxious to find out the title and artist's name of this oil-painting. The size of the canvas is 31 in. by 36 in. It came to Canada in 1822, being brought over from England by the Hon. J. H. Cameron. It is in a fair state of preservation. The colouring is extremely rich and beautifully toned. The background is a deep green.—E. V. RIPPON  
(Toronto)



(343) UNIDENTIFIED PORTRAIT



(344) UNIDENTIFIED PAINTING

### GLASS SWEETMEAT STAND May, 1920.

SIR,—The handle of the cover has a crown just like that on the crystal jar or globe lately belonging to Mr. Joseph Kenworthy, recently sold at Sotheby's. Also I have a honey jar with a similar handle, with the addition of a lovely blue band, also with folded foot. Both these were made at Bolsterstone works, closed 1740.

The one you illustrate has every characteristic (on paper) of old Bolsterstone, and Huddersfield is quite in the district.—G. F. CHONLER.

### UNIDENTIFIED PAINTING (No. 329, February, 1920).

SIR,—The subject is a reach of the Thames. It is painted by E. Edwards, a moderate painter of the late eighteenth century.

M. H. GRANT  
(Colonel).

### UNIDENTIFIED PORTRAIT (No. 337, June, 1920).

SIR,—The picture is a portrait of the Stadtholder, Prince Maurits of Orange-Nassau (1567–1625). It is a copy from an original by M. T. v. Mierevelt (Dutch painter of portraits), which is unknown to-day, but was engraved by T. Muller. There are several more copies, most of them half-length.

H. SCHNEIDER,  
Ph. D., Assistant of the  
Royal Picture Gallery,  
The Hague.



FANNY CURNEY (MRS. D'ARBLAY)  
BY N. HONE



# NOTES

## Two Seventeenth-century Vehicles

OF unique interest not only to the antiquarian, but to the artist and craftsman, are two exhibits which have recently been added to the Permanent Collections of the City of Nottingham Art Museum, by gift from Messrs. Fuller, of Bath, through the good offices of Mr. G. Dudley Wallis, M.A., F.S.A. These are two seventeenth-century vehicles—a state carriage and post phaeton, designed and built for Thomas Baskerville, High Sheriff of Wiltshire in 1698.

As will be seen from the accompanying photographs, the post phaeton has a shoe-shaped body, capable of holding two people, fitted with a folding hood and apron, and slung on leather straps between two perch poles. The driving seat is adjustable, and could also be removed, when the folding-over of the footboard allowed of driving from the body of the vehicle or by postillion. As this type of conveyance was built for speed, and there is an entire absence of springs, one can imagine that it would need a man both strong and active to maintain at the same time his seat and control over the horses.

The state carriage, which has a landau top, is far more ornate and heavy in build, having a single perch pole, in the style of this type of coach down to the first part of last century.

The panels of both vehicles are decorated with the Baskerville arms and crest, those on the coach having a background of figures, landscape, and scrolls drawn in

line on a light blue ground. The carving throughout, and especially that on the back rails, evidences a bold and certain hand in its execution, and has about it a charm and freedom rarely met with. Very fine, too, are the brass fittings and applied ornaments, while the rows of brass-headed nails used for securing the leather have quite a decorative effect.

As an interesting link in the history of transport these exhibits are invaluable, and Nottingham is to be congratulated on their acquisition.

## A Forgotten Coffin

FOURTEENTH-CENTURY traceried coffers in England are so infrequently met with as to render it advisable to record by pictorial agency, as well as by description, every one of the remaining specimens. The fragments at Prittlewell, in Essex, have occasionally been alluded to in casual references, but have probably never before been illustrated in any publication. The coffin in the Church of St. Mary the Virgin, of which these relics once formed a part, remained more or less intact, though in a dilapidated condition, till within quite recent times. In the latter part of the nineteenth century Prittlewell Church was restored under the superintendence of Sir Arthur Blomfield, and it is to this architect that we owe the preservation of the last remaining pieces of what once must have been a remarkably fine example of the mediæval cofferer's craft. How years of neglect and



POST PHAETON

SEVENTEENTH CENTURY

IN THE NOTTINGHAM MUSEUM



STAGE CARRIAGE

SEVENTEENTH CENTURY

IN THE NOTTINGHAM MUSEUM

ill-usage could have culminated in the breaking-up of such a rarity, especially when its original domicile in a sacred building had remained continuous, is one of those astonishing enigmas which will never be solved. It is conceivable that the missing portions were carved with chimeras or emblems in the usual manner, and were equally as interesting as the remnants which are left. These fragments consist of two oblong sections of coffer panels, that which bears arcading of a Decorated type being, I take it, the obverse. It is in the better preservation of the two, the oak being hard and in good condition. The arcading approximates somewhat to that on the big German fourteenth-century coffer in the Victoria and Albert Museum (W. 49-1920); but the Prittlewell piece is more graceful, and lacks that heavy character which is so perceptible in the Germanic KOFFER at South Kensington.\* In each of these examples the construction was identical, the main walls being formed of longitudinal planks of oak, the carved mullions and vertical tracery being cut directly across the grain of the wood—a more primitive method than that adopted in the succeeding century, when framed panelling came into general use. The second of the Prittlewell fragments, which I imagine to be part of the *reverse* of the coffer, bears in the character of its decoration some resemblance to the well-known Alnwick example. The wyverns, however, depicted on the Prittlewell piece, have their necks entwined, and are surmounted by a floriated dentelle band. That the latter moulding was not the actual *bordersau* of the panel is apparent from the fact that portions of carving now lost appear above. It was not very usual for mediæval receptacles to be carved on both front and back, but instances may be found, as in the knightly *bahut* in the Cluny Museum, and in the later panelled chest at Minehead, Somerset. The "Fares" coffer at South Kensington may also be cited as an example.

The Prittlewell coffer must have been in a very decayed condition when the restoration of the church took place; but Sir Arthur Blomfield apparently saved these two fragments from total destruction, having them framed in a simple moulding of oak and placed on the north wall of the chancel. Local gossip asserts that they are portions of the now vanished Pre-Reformation screen; but this is quite erroneous, people still living remembering them as positively forming parts of the old muniment coffer which used formerly to stand at the western extremity of the building. In no way could they possibly have been incorporated in the chancel-screen, being utterly unsuited to such a structure. Guides to the district, nevertheless, still occasionally perpetuate this misleading fable, while others actually repeat (from earlier works of reference) the stereotyped intelligence that the old church chest still remains in its original situation. The more learned pages of the *Essex Archæologia*, so far as the writer is aware, remain singularly silent as to these waifs of mediæval woodwork. They have up to the present never been illustrated in any of the writer's works on old oak furniture, so possibilities may exist for a certain section of the cult possessed of "grangerising" proclivities. One might reasonably expect to find some allusion to the relic at Prittlewell in the Rev. S. R. Wigram's *History of the Church of St. Mary the Virgin*, revised by Canon T. O. Reay, or in Messrs. Lewer & Wall's *Church Chests of Essex*, but in neither of these works is it even mentioned. The last-named merely culls the following extract:—

"Cluniac Priory.

"Prioratus de Prytwell.

"An inventory indentyd made the viii<sup>th</sup> day of June anno xxviii<sup>o</sup> regni regis Henrici octavi.

"In the chappell besides the Priors Chamber. Item a chest and a desk praysted at . . . . Xd.

"P.R.O. . . . K.R. Church Goods 12/33."

It is very doubtful whether this quotation can be connected with the coffer in question.—FRED ROE.

\* The German coffer in the Victoria and Albert Museum is a fine example of the Germanic KOFFER, and is a very interesting relic of the mediæval period.



FOURTEENTH-CENTURY COPPER PANEL IN PRITTLEWELL CHURCH, ESSEX

# Leicester House and Fields

To the Editor of THE CONNOISSEUR.

SIR,—With reference to the picture of Leicester Fields recently purchased by the Trustees of the London Museum, and reproduced in the July CONNOISSEUR, may I point out that it formed the subject of a letter to *Country Life* on March 24th, 1917? The editor of *Country Life* then gave it as his opinion that the building shown in the picture is neither Leicester House nor Savile House, but a building of later date, perhaps Miss Linwood's Gallery of Needlework Pictures (1806-1846).

My own suggestion is that the building never existed outside the artist's imagination. The picture may have been painted in connection with the proposal in 1790, after Leicester House had been demolished, to erect an Opera House on this site.

Antonio Canal (called Canaletto) came to this country in May, 1746, and remained here for about eight years, during which time he painted many views of London and other parts of England. The picture in question does not bear the slightest resemblance to his style. It is difficult to understand why it should ever have been attributed to him or to his school.—Yours faithfully,

HILDA F. FINBERG.

## Old Fly-leaf Inscriptions (4)

ONE seldom discovers didactic or admonitory verses possessing any claim to originality. In common with the tirades scrawled in lesson-books, they became traditional. Lines like those in Miss Simpson's *Phædrus* (quoted in the January issue) enjoyed some degree of favour during the eighteenth century, when the following piece of

home-grown philosophy was also in circulation. I have extracted it from a copy of *Des Erasmi Roterodami Colloquia* (Amsterdam, 1693), in Mr. R. A. Coates's library:—

Thomas Weatherhead Book

God give him grace on it to look  
that he may run his happy race  
and heaven may be is dwelling  
place; and when the bell begins  
to towll Sweet Jesus Christ receive  
his soul; the leave is green the rose  
is red this is a book when I am dead  
If I it Loose and you it find I pray  
you be so good and kind as to  
restore it me again and I'll reward  
you for your pain Thomas Weatherhead

1723.

This compendious inscription contains almost all the sentiments expressed by a group of similar though shorter staves recorded in Mr. G. F. Northall's fascinating volume on *English Folk-Rhymes* (Kegan Paul, 1892). The earliest date on one of these is 1704. For purposes of comparison, the following different terminations may be found useful:—

"When I am dead then ring my knell,  
And take my book and use him well," (1775.)

"And if my pen it had bin better,  
I would have mend it every letter."

It would be interesting to ascertain further variations, particularly of dates anterior to those mentioned above.—  
CRITICUS.



The Dragon Panel.

Fred Roe

14<sup>th</sup> Century Copper in Prittlewell Church.  
Essex

FOURTEENTH-CENTURY COPPER PANEL IN PRITTLEWELL CHURCH, ESSEX



### Pictures and Drawings

MANY notable collections had to be dispersed during the closing weeks of the season at Christie's. The last large picture sale of June was that of the Harland-Peck collection, a notable feature of which consisted in no less than a baker's dozen of lots catalogued under the magic name of Gainsborough. The most important of these was a portrait of George III.'s second daughter, *Princess Sophia Augusta*, in a painted oval,  $28\frac{1}{2} \times 23\frac{1}{2}$  in., which fell for £6,510. It was followed by a likeness of *Richard Paul Jodrell*, the scholar and dramatist, also in an oval,  $29 \times 24\frac{1}{2}$  in. This showed a decrease in value by fetching £6,300, as against the 6,700 guineas bid for it in the Ruston sale of 1913. Portraits of *Squire Nuthall* and *Rt. Hon. Wm. Pitt*, both measuring  $29 \times 24$  in., realised £735 apiece, whilst the remaining canvases secured amounts up to £399. This was a series-day. Of the five Hoppners, the *Richard Brinsley Sheridan*,  $29 \times 24$  in., netted £6,720; the *Hon. Mary Rycroft*,  $29 \times 24$  in., £1,365; the *Mrs. O'Hara*,  $29\frac{1}{2} \times 24\frac{1}{2}$  in., £1,155; the *Marquise de Sivrac (née Bonar) and her Son*,  $34\frac{1}{2} \times 31\frac{1}{2}$  in., £1,680; and the *Countess of Oxford*,  $28\frac{1}{2} \times 23\frac{1}{2}$  in., £430 10s. The three first-named were hung at Burlington House in 1908. The Reynolds portraits varied considerably, but the *Lady Seaforth and Child*,  $55\frac{1}{2} \times 43\frac{1}{2}$  in., realised £1,680; and an unknown *Lady in a white muslin dress trimmed with gold braid and with a brown sash*,  $35\frac{1}{2} \times 27\frac{1}{2}$  in. high, £630. The great P.R.A.'s *Infant Academy* was also offered, making £399. Romney's *Anne, wife of E. A. Brown*,  $29\frac{1}{2} \times 24\frac{1}{2}$  in., went for £1,260; and *Sir William Hamilton*,  $29\frac{1}{2} \times 24$  in., for £577 10s. Views of *Lambeth Palace*,  $23\frac{1}{2} \times 44\frac{1}{2}$  in., and *Westminster from the River*,  $23\frac{1}{2} \times 43$  in., both by S. Scott, were knocked down for £504 and £325 10s. respectively. Hogarth's trio wavered between £50 and £231, the latter price being paid for *Two Gentlemen taking Wine*, 1730,  $16 \times 21\frac{1}{2}$  in. Out of thirteen Morlands, the highest price was gained by *The Washing Day*,  $19\frac{1}{2} \times 25\frac{1}{2}$  in., which fell for £787 10s. Speculation was rife as to the fate of James Ward's *Red Lion, Paddington, in 1790*,  $17\frac{1}{2} \times 23\frac{1}{2}$  in., which, after having reached 160 guineas at the Huth sale, 1905, dropped to 68 guineas in 1910, when the Gilbey collection was broken up. On the present occasion, the picture surpassed itself from the monetary standpoint, since the bidding did not cease until £567 10s. had been given. Other prices were £682 10s. for Fragonard's *Mlle. Guimard*,  $12 \times 9$  in.; £1,837 10s. for Lawrence's *Mme. Sablowkoff, née Anger*,  $21\frac{1}{2} \times 21\frac{1}{2}$  in.; £1,100 for Raeburn's *Miss Elizabeth*

*Dalrymple*,  $34\frac{1}{2} \times 27\frac{1}{2}$  in.; £399 for a *Burial of Wilkie*, by Turner,  $22\frac{1}{2} \times 22$  in.; £315 for *Primroses*,  $13\frac{3}{4} \times 10\frac{3}{4}$  in., one of Wheatley's "Cries"; and £441 for a *View of Tivoli*, by R. Wilson,  $39 \times 49\frac{1}{2}$  in. A few canvases belonging to Mrs. Harland-Peck closed the day. They included a *Head of Lady Hamilton as Euphrosyne*, by Romney,  $22 \times 17\frac{1}{2}$  in., £2,625; and a portrait of *Miss Orby Hunter*, by Reynolds,  $28\frac{1}{2} \times 24$  in., £735. The total of the day's sale was over £55,783.

Sir Thomas Glen-Coats's Early English and Barbizon pictures were sold at King Street on July 2nd. They were prefaced by a couple of drawings: Matthew Maris's *Enchanted Wood*,  $10 \times 15$  in., £441; and Fred Walker's *Harbour of Refuge*,  $21\frac{1}{2} \times 35\frac{1}{2}$  in., £1,995. The latter showed a decrease in value, since it was bid up to 2,580 guineas in the Tatham sale of 1908. The canvases included two Corots, *The Edge of the Wood*,  $21 \times 25\frac{1}{2}$  in., which fetched £1,365, and *The River Meadows (circa 1866)*,  $16\frac{1}{4} \times 23$  in., £3,780; *The River*, by C. F. Daubigny,  $13\frac{1}{2} \times 25$  in., £756; *La Vallée*, by Harpignies, 1897,  $17\frac{1}{2} \times 39\frac{1}{2}$  in., £682 10s.; *The Bridge of St. Pierre*, by the same, 1892,  $15 \times 25\frac{1}{2}$  in., £262 10s.; *Dordrecht*, by J. Maris,  $15\frac{1}{2} \times 30\frac{3}{4}$  in., £1,942 10s.; *A Shepherd Boy*, by the same,  $13\frac{1}{2} \times 10\frac{3}{4}$  in., £241 10s.; *The Young Cook*, by M. Maris, 1871,  $12\frac{1}{2} \times 8$  in., £3,360; *The Fisherman*, by C. Troyon,  $14\frac{1}{2} \times 31\frac{1}{2}$  in., £546; and *The Harbour of Marseilles*, by F. Ziem,  $21 \times 31$  in., £420. Of four Monticellis, the highest price was secured by a panel, *Ruines du Temple*,  $17 \times 38\frac{1}{2}$  in., £819; whereas a panel by N. Diaz, *The Fisherman*,  $9 \times 13\frac{1}{2}$  in., went for £304 10s. Taking the English school works in order of sale, there were Gainsborough's *Eva Maria Violette, wife of David Garrick*,  $29 \times 23\frac{3}{4}$  in., £1,050; J. Holland's *Venice*, 1846,  $26\frac{1}{2} \times 35\frac{1}{2}$  in., £378 (a bad drop from the 1,150 guineas bid for it in the Holland sale of 1908); Hoppner's *Hon. Mrs. Augustus Phipps*,  $29\frac{1}{2} \times 24\frac{1}{2}$  in., £1,102 10s.; J. Linnell's (senior) panel, *The Windmill*, 1846,  $14\frac{1}{2} \times 19$  in., £304 10s.; Raeburn's *Mrs. McLeod*,  $28\frac{3}{4} \times 23\frac{3}{4}$  in. (from Dunvegan Castle), £5,040; Reynolds's *Miss Theophila Palmer*, oval,  $28\frac{1}{2} \times 23$  in., £504; his *Ariadne*,  $29 \times 24$  in., £504; his *Simplicity (Miss Theophila Palmer)*,  $29\frac{1}{2} \times 24\frac{1}{2}$  in., £651 (as against 2,000 guineas in the Tweedmouth sale, 1905); Romney's *Miss Francis Elizabeth Sage*,  $58\frac{1}{2} \times 46\frac{1}{2}$  in., £1,995; Wilkie's *Cottar's Saturday Night*, panel,  $33 \times 42\frac{1}{2}$  in., £945, and *The Bride at her Toilet on the Day of her Wedding*,  $38\frac{1}{2} \times 48$  in., £924. The fine Raeburn portrait of *The MacDonald Children*,  $58\frac{1}{2} \times 44\frac{1}{2}$  in., which belonged to the late

## In the Sale Room

F. E. Wills, ran up to £21,000. Two other portraits by the same hand came from Lord Sinclair's possession: *Mrs. John Rutherford*, 31½ × 20½ in., £2,205; and *John Rutherford, of Edgerston*, 29½ × 24½ in., £420. From an anonymous gentleman's property came a portrait of *Mrs. Mawood*, by Romney, 29½ × 24½ in., which made £840; whilst Sir Charles Rushout's Lawrence, *Sir Charles Cockerell, Bart., and his family*, 94 × 66 in., secured £2,730; and M. Alexandre Zygomalis' Reynolds, *The Earl and Countess of Ely*, 1781, 95 × 71½ in., £11,340. The last-named canvas marked a distinct increase, which, however, was to be anticipated, as it had not come under the hammer since 1891, when, in the Ely sale, it netted only £651. From other sources, a drawing of *Frances Elizabeth and Elizabeth Burgoyne*, by J. Downman, 1794, 9¼ × 7¾ in., realised £252; and oil-paintings by R. Cosway (*Mrs. Casamayor*, 84 × 57¼ in.), £4,200; by P. A. Wille (*The Love Letter*, 1783, 27½ × 24½ in.), £504; and by J. Dupré (*Palurage près de l'Oise*, panel, 23 × 28 in.), £672 (2,100 guineas, Coats sale, 1914).

Modern work predominated on July 9th. The following came from various sources. Pastels:—*Venice*, 6½ × 11 in., and *La Robe Bleu*, 10½ × 7 in., both by Whistler, £357 and £451 10s. respectively; *Les Trois Danseuses*, by Degas, 8 × 6½ in., £861. Pictures:—*Joseph's Coat*, by Ford Madox Brown, 1871, 21 × 20 in., £504; *Asters and Dahlias*, by H. Fantin-Latour, 1863, 16 × 18¾ in., £504; *Ducks and Ducklings*, by W. Maris, 5½ × 19½ in., £399; and *A Gaggie of Geese*, by E. A. Hornel, 1916, 59½ × 71½ in., £220 10s. Mrs. Charles Hunter's drawing by Sargent, *The Church of the Gesuati on the Zattere, Venice*, 14½ × 20½ in., netted £756; and her pictures by A. Mancini, *Children Bathing*, 78½ × 31 in., £525; and by Claude Monet, *The Island of San Giorgio, Maggiore, Venice*, 22½ × 32 in., £630.

Lord Henry Bentinck's collection of New English paintings was offered on the 12th, but few prices of any importance were noted. A charcoal and Indian ink wash drawing of *A Woman, with hands clasped*, by A. E. John, 19½ × 9 in., reached £105; whilst two canvases by W. Sickert secured £141 15s. apiece. They were *A View of Bath*, 27½ × 27½ in., and *Brighton Beach*, 24½ × 29½ in.

Some old pictures auctioned at Christie's on the 23rd included portraits of *Mrs. Hargreave*, by F. Cotes, 29 × 24 in., £462; and of *Archibald Skirving*, by Raeburn, 28½ × 24 in., £336. By the latter artist, and the property of Dr. S. D. Robertson Macdonald Macvicar, a likeness of *William, Lord Robertson*, 49 × 38½ in., made £1,155. Another Raeburn, *James Sinclair, of Forss*, 29½ × 24½ in., netted £609. It belonged to the late James Sinclair. Dr. Macvicar's *William Robertson, M.D.*, by Reynolds, 49½ × 39½ in., reached £546.

Sotheby's sold Mr. E. A. V. Stanley's collection on July 14th and 15th for over £9,815. A canvas attributed to H. Danckers, of *Charles II. receiving the first pineapple grown in England from Rose, the Royal gardener*, 36 × 45 in., totalled £620. A miniature in water-colours on vellum of *Louis XII.*, by Jean Bourdichon, 9¾ × 6¾ in., realised £1,000. It is closely connected with the illumination in the celebrated *Hours of Anne of Brittany*, in the Bibliothèque Nationale, Paris. Two canvases by Romney letched £1,900 and £950 respectively at the

same rooms on the latter date. They belonged to Mr. C. Kindersley-Porcher, and represented *John Redhead*, 1777, 50 × 39 in., and *Col. John Redhead*, 1789, 50 × 39 in. The Ashwick version of Zoffany's *Colonel Mordaunt's Cock Match*, 46½ × 38 in., the property of Mr. R. S. Strachey, was knocked down for £260.

### Engravings and Etchings

A SELECTION of the prices realised by prints at Christie's during the latter part of June included:—Printed in colours: *Dulce Domum*, and companion, by J. Jones, after Bigg, £588; *Grand Leicestershire Steeplechase*, by C. Bentley, after H. Alken, set of eight, £157 10s.; *Count Sandor's Exploits in Leicestershire*, by E. Duncan, after J. Ferneley, set of eight, £110 5s.; *The Sailor's Return*, and companion, by W. Ward, after Wheatley, £231; *The Palais Royal Gallery Walk*, and companion, by Debucourt, £357; *An Airing in Hyde Park* and *A Promenade in St. James's Park*, by T. Gaugain and F. D. Soiron, after E. Dayes, £630; *A Party Angling* and *The Angler's Repast*, by G. Keating and W. Ward, after Morland, £924; *Crossing the Brook*, by W. Say, after H. Thomson, £110 5s.; *The Amorous Sportsman*, by T. S. Hodges, after Wheatley, £210; *Northampton Grand Steeplechase, March 23rd, 1833*, by H. Pyall, after J. Pollard, set of six, £147; *The Foresters*, and companion, by and after P. W. Tomkins, £157 15s.; *Sophia Western*, by J. R. Smith, after Hoppner, £94 10s.; *Children Nutting*, by E. Dayes, after Morland, and *Children Spouting Comedy*, by C. H. Hodges, after R. M. Paye, £115 10s.; *The First of September: Evening*, by W. Ward, after Morland, £241 10s.; and *Rustic Felicity*, by and after J. Ward, £152. From other sources came, also printed in colours, a set of four "Fox-hunting" plates, by T. Sutherland, after Wolstenholme, £189; another set by E. Bell, after Morland, £157 10s.; *Industrious Cottagers*, by W. Ward, after J. Ward, £252; *The Citizen's Retreat*, by and after the same, £262 10s.; *The Thatcher*, by W. Ward, after Morland, £189; *St. James's Park*, by F. D. Soiron, after the same, £105; *Lady Elizabeth Foster*, by Bartolozzi, after Reynolds, £483; and *Felching Water*, by T. Nugent, after Hoppner, £84. £315 was bid for a first state of V. Green's mezzotint, *Georgiana, Duchess of Devonshire*, after Reynolds; £204 for a pair by P. W. Tomkins, *Morning and Evening*, after W. Hamilton; and £99 15s. for a pair by S. Freeman, *The Darling Dancing* and *Mamma at Romps*, after Buck.

Messrs. Puttick & Simpson added one more to their intriguing series of Baxter sales on July 1st. A level standard was maintained, but note must be taken of the *Ordinance of Baptism*, which fetched £20. An impression, without setting sun, of *Lake Lucerne*, realised £19; and of *The Parting Look*, without man with box, £18. Later in the month, a pair of aquatints in colours, *Stage and Mail*, by G. Hunt, sold for £78 15s.; whilst another pair, also in colours, *Cape Coast Castle*, and *Christiansborg, on the Gold Coast, Africa*, by J. Hill, after G. Webster, went up to £84. An impression, in colours, of *The New Steam Carriage*, by Pyall, after G. Morton, realised £21. A pair of lithographs, in colours, of the *38th Regiment, Jefferson Guards, New York State Artillery*, and *First Division, New York State Artillery*, by F. J. Fritsch, were knocked down for £131 5s. Of special

interest, inasmuch as it is one of the six known impressions, *A Perspective View of the City Hall in New York, taken from Wall Street*, by and after C. Tiebout, topped the bidding with £525. A mezzotint of *Henry Laurens, Esq., President of the American Congress, 1778*, by V. Green, after J. S. Copley, went for £84; and a plate in colours, *Haymakers*, by W. Ward, after J. Ward, £157 10s.

The late G. Harland-Peck's fine collection of colour-prints came up at Christie's on June 21st and 22nd. An item of interest was nine plates from Wheatley's "Cries," which were not knocked down until £1,312 10s. was bid. An impression of *The Disaster*, by W. Ward, after Wheatley, secured £588. *Selling Rabbits* and *The Citizen's Retreat*, by W. Ward, after J. Ward, reached £504 the pair; *The Romps* and *The Truants*, by the same, after Bigg, £420; *Dulce Domum* and *Black Monday*, by J. Jones, after the same, £325; and a set of twelve plates of *The Months*, by Bartolozzi and Gardner, after W. Hamilton, £651. The following were all after G. Morland:—*A Party Angling*, and companion, by W. Ward, £1,050; *The First of September: Morning, and Evening*, by the same, £630; *A Visit to the Child at Nurse*, and companion, by the same, £819; *The Public-House Door*, by the same, £283 10s.; *The Farmer's Stable*, by the same, £178 10s.; *A Carrier's Stable*, by the same, £199 10s.; *Children Bird's-Nesting*, by the same, £189; *The Fruits of Early Industry and Economy*, and companion, by the same, £220 10s.; *The Story of Lætitia*, by J. R. Smith, set of six, £504; *Morning, or the Higglers preparing for Market*, and companion, by D. Orme, £231; *Fishermen on Shore*, by W. Hilton, and *Fishermen Going Out*, by S. W. Reynolds, £183 15s. the pair; and *The Farmer's Door*, by B. Duterreau, £136 10s. The following belonged to Mrs. Harland-Peck, and were all printed in colours:—*Emma* (*Lady Hamilton*), by J. Jones, after G. Romney, £1,050; *Lady Hamilton as a Bacchante*, by C. Knight, after the same, £934 10s.; *Miss Farren*, by Bartolozzi, after Lawrence, £1,112 10s.; *Lady Heathcote as Hebe*, by J. Ward, after Hoppner, £178 10s.; *The Countess of Oxford*, by S. W. Reynolds, after the same, £262 10s.; *Industry*, and companion, by C. Knight, after Morland, £483; *St. James's Park*, and companion, by F. D. Soiron, after the same, £504; *Delia in Town*, and companion, by J. R. Smith, after the same, £693; *Lady Rushout and Daughter*, by T. Burke, after Sir J. Reynolds, £241 10s.; *Cupid Sleeping*, and *Musidora*, by T. Ryder, after A. Kauffman, £168; and *The Choice of Paris* and *The Toilet of Venus*, by Bartolozzi, after the same, £136 10s. The total realised by the first day's sale was over £20,802.

The second day, which was partly occupied by etchings, added more than £5,758 to this figure. Sixty proofs from the "Liber Studiorum" made £315; whilst of the Whistlers, £277 10s. was given for a portfolio of sixteen scenes on the Thames, etc.; £136 10s. inclusive for *Elinor Leyland* and *The Muff*; £126 for *The Large Pool*; £115 10s. for *Battersea Bridge*; and £105 for *Putney Bridge*. Amongst the miscellanea with which the second day was terminated, three plates in colours from Wheatley's "Cries" went for £241 10s.

French colour-prints of the eighteenth century from Mr. S. L. Phipson's portfolios engaged Christie's on the 28th. £378 purchased *Le Déjeuner* and *Le Goûter*, by

Bonnet, after J. B. Huet and Baudoin; £105, *Les Chagrins de l'Enfance*, by Louis le Cœur, after Mouchet; £714, *Les Deux Baisers*, by Debucourt; £388 10s., the pair of *Les Bouquets* and *Le Compliment*, by the same; £357, *Le Menuet de la Mariée*, and companion, by the same; £304 10s., *La Promenade du Jardin du Palais Royal*, by the same (but more recently attributed to Le Cœur); and £273 each, *La Promenade de la Galerie du Palais Royal*, and *La Promenade Publique* (proof), by the same; £262 10s., *Noce de Village*, and companion, by Descourtis, after Taunay; £126, *La Rixe*, and companion, by and after the same; and £168, *L'Amant Surpris*, by the same, after F. J. Schall.

## The Wellesley Collection

THE Wellesley collection of miniatures and drawings, which formed the topic of three illustrated articles in THE CONNOISSEUR, took Sotheby's five days to disperse during June and July. The total amount realised by the 882 lots was £7,667 15s. The highest individual price was £330 for a sheet of twelve sanguine drawings from Watteau's sketch-book. Boilly's bust of Napoleon I., in pencil and Indian ink, oval, 10½ × 8 in., made £45; Adam Buck's tinted pencil portrait of *John Philpot Curran*, 10½ × 13½ in., £67; R. Cosway's miniature of *The Church Children*, £52; and his pencil drawing of *Kitty Fisher*, 14½ × 16 in., £120; Lucas de Heere's pencil and chalk of *Thomas Howard, Fourth Duke of Norfolk*, 6½ × 5½ in., £62; G. Dou's plumbago, heightened with colour, of *Anne Spiering*, 1660, 5 × 6½ in., £125; Edridge's miniature of *Miss Henrietta Jane Morrison*, 1793, £66; Engleheart's *Miss Seton*, £70; and a collaborated miniature of *Mrs. Smith*, by Engleheart and Ozias Humphry, £78. An enamel by Wm. Grimaldi of *The Duke of Wellington* secured £51; a pencil study by Hoppner of *Mrs. Delany*, 11 × 14½ in., £57; a plumbago and crayon half-length by the elder Hoskins, said to represent *Henrietta Maria*, 7 × 8½ in., £40; and a pencil likeness by Lawrence of his sister, *Mrs. Meredith*, 1791, 6½ × 1½ in., £60, was followed by a portrait of *Charles L'Abbe de Monveron*, by Nanteuil, 1665, pencil, 5½ × 6½ in., £115; a miniature of *Master Keighley*, ascribed to Raeburn, £80; the Romney miniature of *Lady Emily MacLeod*, £80; a black and red chalk head of *A Girl*, by Rubens, 5½ × 6½ in., £45; the fine miniature of *Colonel Watson, Chief Engineer of Bengal*, by J. Smart, sen., 1786, £120; and Richard Woodman's drawing of *George Washington*, £30.

## Glass, Pottery, Porcelain, and Furniture

MR. JOHN LANE's glass, described in the June CONNOISSEUR, was put up to auction by Messrs. Sotheby. A wine-glass, 7 in., with straight-sided bowl, inscribed "God Save King George," netted £120; another glass, of unusual type, with trumpet bowl, rare baluster stem with two tears, 6¾ in., £66; and a "Fiat" glass with ogee bowl, 6 in., £52. Amongst other items, Mrs. Andrew Devitt's Jacobite goblet, 6¾ in., engraved with a portrait of Prince Charles Edward Stuart, ran up to £180. The entire day's proceeds amounted to over £3,205.

The contents of Stowlangtoft Hall, Suffolk, were dispersed by Messrs. Foster (of Pall Mall) during June.

The prices included 210 guineas for an Adam mahogany side-table, 5 ft. 6 in. wide; and 208 guineas for two Italian carved and gilt armchairs, covered in old English petit-point.

The July sales held at Leicester Square by Messrs. Puttick & Simpson comprised some interesting ceramics. A fine powder-blue oviform vase and cover, 19½ in. high, of the Kang-He period, commanded £231; a cylindrical famille-verte vase, 18 in. high, same period, £75 12s.; a pair of famille-rose plates, 9 in. diam., Yung-Chêng, £60 18s.; and a pair of famille-rose ginger jars and covers, 9½ in. high, Kien-Lung, £50 8s. A pair of Ming standing figures of ladies, 36½ in. high, realised £168. £157 10s. procured a Queen Anne black lacquer cabinet on gilt wood stand, 41 in. wide; and £231 an English needle-work winged easy chair, early eighteenth century.

At Christie's, on various occasions, an Urbino dish, painted with Daniel in the lions' den, bisted at Gubbio, and dated 1537, 11¾ in. diam., sold for £283 10s.; a pair of Bow figures of Mars and Venus, 11 in. and 12 in. high, £110 5s.; a Longton Hall oviform vase and cover, 13 in. high, £126; a Chelsea group of a girl and youth with a birdcage, 7¾ in. high, £141 15s.; and a pair of Kang-He famille-verte vases and covers, 23 in. high, £210. Considerable interest was awakened in a set of three Chelsea vases and covers, painted with Venus and Cupid, Apollo and Daphne, etc., 17 in. and 14 in. high, which, with two nearly similar pairs, 14½ in. and 15½ in. high, were catalogued simply as "the property of a gentleman," but were pointed out by Mr. Albert Amor as being the famous Dudley vases, which were sold by Lord Burton to the late Lord Astor several years ago. The vases were grouped together in a single lot, which fell for £6,510. From the same anonymous source, a pair of Chelsea figures of Apollo and Urania, by Roubilliac, 15 in. high, were knocked down for £252. This took place on July 22nd, when a number of other properties were dispersed. The porcelain belonging to Queen Amelie of Portugal included a few choice lots, notably a Chinese famille-verte figure of a lady, 25 in. high, £1,837 10s.; a pair of kyilins in biscuit porcelain, partly enamelled green and red, 13 in. high, £409 10s.; and a pair of Sèvres oblong jardinières, painted by Dodin and Michel, 1763, 5½ in. high, 7½ in. wide, £609. The historic piano which belonged to the late Sir L. Alma-Tadema, and, in addition to his painted decorations on it, bore a silver bas-relief by G. B. Amendala, and vellum panels signed by Tschaiakowsky, Boito, Clara Schumann, Paderewski, St. Saens, Melba, and other musical celebrities, was bid up to £566 10s. (including music seat). From unnamed properties, an old English lacquer cabinet, 7 ft. high, 41 in. wide, late seventeenth century, made £336; a Queen Anne walnut card-table, 85 in. wide, £215; a Louis XVI. parqueterie commode, 37 in. wide, stamped "G. DEXTER ME," £808 10s.; an Adam mahogany bookcase, 9 ft. wide, formerly owned by Warren Hastings, £661 10s.; five panels of English early eighteenth-century tapestry, woven with landscapes, all 9 ft. 3 in. high, £1,627 10s.; a Flemish late seventeenth-century landscape panel, 9 ft. 1 in. by 15 ft. 9 in., £672; and a Gobelin panel, early eighteenth century, 12 ft. 9 in. by 14 ft. 5 in., woven with Apollo and Daphne, £651.

On June 29th, a Louis XVI. oval table, 17½ in. wide,

mahogany, veneered with tulip-wood, the top formed of a slab of Sèvres porcelain, secured £756. Six Queen Anne walnut chairs and two winged chairs netted £1,155, whilst eight other chairs, covered in Mortlake tapestry, went for £861. A pair of Sheraton semi-circular satin-wood commodes, 5 ft. 9 in. wide, fetched £1,417 10s.; and Colonel Abel Smith's pair of Adam cabinets, 83 in. high, 44 in. wide, decorated after A. Kauffman, £1,008. Mrs. L. Hardy's tapestry realised from £2,467 10s. (for four early eighteenth-century Brussels panels) downwards. Several other tapestries sold for good figures, amongst them four late seventeenth-century Brussels panels, all over 10 ft. high, £4,725. On another day, eleven Chippendale mahogany arm-chairs made £1,155, and a Chippendale suite of seven pieces, £1,176. An old red lacquer cabinet, 6 ft. high, 3 ft. 3 in. wide, was knocked down at £997 10s. The Harland-Peck collection contained more fine lots than can be specified here, so brief notes must suffice of the pair of Kang-He powdered-blue cylindrical vases, 19½ in. high, with ormolu mounts, £1,680; the pair of Kien-Lung famille-rose cisterns, 23 in. diam., £1,470; and the four Louis XVI. fauteuils, covered in Beauvais, £1,785.

The superb set of twelve tapestries illustrating the quest of the "Sancgreal," designed by Burne-Jones, and woven by W. Morris at the Merton Abbey works, were sold for £4,600 at Sotheby's on July 16th. A terra-cotta bust of "Lorenzo de' Medici, Il Magnifico," of the late fifteenth-century Florentine school, 26 in. high, realised £2,050 on the same date, together with three statues by Thorwaldsen, of which the marble "Ganymede," 54 in., marked the highest limit in its £775. An interesting sword, *circa* 1616, by Clemens Horne, of Solingen, similarly engraved to one at Windsor used by Charles I. as Prince of Wales (No. 57 in Laking's *Windsor Armoury*), reached £200.

### Silver

THE last months of the season failed to produce many items of superlative merit at Christie's. A few lots may be selected for notice:—A cream-boat, by Paul Lamerie, 1742, 6 oz. 17 dwt., 380s. per oz.; a circular waiter, by the same, 1743, 22 oz., 230s.; pair of oval trencher-salts, 1702, 4 oz. 17 dwt., 240s.; a cupping-bowl, by Wm. Ramsay, Newcastle, *circa* 1680, 5 oz. 2 dwt., 310s.; pair of table candlesticks, 9¼ in. high, 1670, maker's mark W B with a pellet below, 37 oz. 12 dwt., 220s.; a silver-gilt goblet, 7 in. high, 1604, maker's mark T.F. monogram, 6 oz. 14 dwt., 480s.; two cups, engraved in the Chinese taste, 3 in. diam., 1683, 3 oz., 250s.; and four plain circular trencher-salts, by Jno. Hamilton, Dublin, 1708, 8 oz. 8 dwt., 290s. At Sotheby's:—Two fine chalices of the fourteenth and fifteenth centuries went for £250 and £590 respectively; a pair of spoons with tops of a lion sejant holding a shield, London, 1605, maker's mark W in a crescent, £50; and a metal-gilt portable sundial by "Humfray Cole," 1658, £163.

### Books and Autograph Letters

SOTHEBY'S rooms, the first day in July, were occupied with the dispersal of a remarkable series of books and autograph letters from the library of Blenheim Palace, the property of the Duke of Marlborough, being followed on

the second day by books from the Rowfant library and other sources. On the first day, nearly half the items consisted of letters and manuscripts relating to America, chiefly addressed to Charles Spencer, third Earl of Sunderland, in 1789. These letters, which occupied nearly 100 lots in the catalogue, were offered in one lot, and were knocked down for a final bid of £950. Earlier in the sale, other high prices were reached, notably £135 for an album of Indian paintings, sixteenth to the nineteenth century; £138 for Bartoli's *Recueil des Peintres*, 1757, and *Biblia Gallica*, 1566, £120. A copy of the 1757 edition of Boccaccio's *Decameron*, with the twenty extra plates, sold for £130. A presentation copy of the 1777 edition of Gibbon's *Decline and Fall of the Roman Empire* made £150, and £305 was realised for a collection of the works of Rudyard Kipling (all first editions), in forty-two volumes. Other books deserving of mention were a fine copy of the second edition of *Shakespeare's Works*, 1632, £150; and a set of the works of Guy de Maupassant, £100.

A number of important autograph letters were also sold on the same day. Three by Daniel Defoe made a total of £325, the chief consisting of a letter to the Lord Treasurer, in which he urges the suppression of misleading news translated from the *Paris Gazette*. A collection of 19 letters, in the handwriting of Charlotte Brontë, variously signed, sold for £160. On the second day, from an anonymous source, a collection of presentation copies of Kate Greenaway's *Almanack*, with water-colour drawings by her on the half-title of each volume, realised £110; and £160 was given for a fine series of the *Annals of Sporting and Fancy Gazette*. The two days' sale produced a total of just short of £8,000.

The same rooms were occupied for three days (July 5th, 6th, and 7th) with the dispersal of the well-known George Cruikshank collection, formed by Mr. A. M. Cohn, of 21, Grosvenor Place. In the preface to the catalogue it was claimed that the collection ranked with those formed by Captain Douglas, H. W. Bruton, and the late Doctor Truman, and, no doubt, this is undeniably true, but the amount realised leads one to think that the interest in the work of Cruikshank is on the wane. When the Douglas collection was sold, though consisting of only 653 lots, a total of £4,086 was realised, whereas the collection under review, which extended to over 1,000 lots, failed to realise more than £3,223, while, in addition, must be added to the Douglas total the sum of £800 which was paid for the caricatures, etchings, lithographs, etc., which were sold in one lot. Space will only permit of the record of a few of the more important prices made on each day. On the first, the following are worthy of record:—*Annals of Sporting and Fancy Gazette*, 13 vols., £98; Combe's *Life of Napoleon*, 1815, £32; *The Comic Almanack*, 20 vols., all first issues, £49; *Sketches by Boz*, the earliest issues, in three vols., £42; and the first issue of the first edition of *Oliver Twist*, £23 10s. On the second day, *Grimm's Popular Stories*, first edition of the second issue, £31 10s.; *The Humorist*, 4 vols., £35; Maxwell's *Irish Rebellion*, first edition, in the original parts, £24; Mudford's *Campaign in the Netherlands*, various unique features, £61; and *London Characters*, one of only four known copies, £18 10s. On the concluding day the chief lot consisted of a series of caricatures of dandies, which sold for £39.

A remarkable series of illuminated MSS., the property of Lord Mostyn, was offered at Sotheby's rooms on July 13th, a total of £17,965 being obtained for the 127 lots. The clou of the sale was a magnificent example of the art of the French miniaturists in the fourteenth century. It was a copy of *Froissart's Chronicles*, on 363 leaves, illustrated with 31 miniatures and many other embellishments. This choice work realised £2,950. Another MS. copy of the same work, by a fifteenth-century French calligrapher, made £400. £880 was given for a copy of Boccaccio's *Des Clers et Nobles Femmes*, French, fifteenth century; £1,500 was paid for a MS. copy of Dante's *Divine Comedy*, Italian, fifteenth century; and a copy of the *Evangelia Quatuor*, English, eleventh to twelfth century, sold for £2,550. Finally, mention must be made of a remarkable example of English fifteenth-century calligraphy and decoration, Lydgate's *Life of Edmund and St. Fremund*, which made £1,100.

A further selection of books from the renowned library formed at Britwell Court came under the hammer at Sotheby's rooms on June 14th and the following day, consisting of a remarkable collection of early English tales, novels, and romances, the property of Mr. S. R. Christie Miller, the 317 lots producing over £17,000. On the first day, the chief lot was a copy of Colonna's abridgement, *Hypnerotomachia Poliphili*, published in 1592. This English version is far more rare than the original, and aroused a final bid of £1,010. The high price of £710 was given for the only copy known of the metrical romance *Syr Degore*, printed by Wynkyn de Worde; £500 was paid for a copy of the extremely rare *History of Kyng Boccus and Sydrache*; and £480 was realised for apparently the only known copy of Wynkyn de Worde's *Destruction of Jerusalem*. A copy of Painter's *Palace of Pleasure*, 1556-7, formed the chief item on the second day, realising £1,400; while the only known copies of Wynkyn de Worde's *Merlin*, 1510, and *Mary of Nemmegen*, made £710 and £680 respectively.

The ninth and final portion of the famous Huth library came under the hammer at Sotheby's on June 22nd and the three following days, the dispersal of this collection having occupied Messrs. Sotheby no fewer than 54 days, the catalogue extending to nearly 2,300 pages. Amongst the more notable items were a first edition of Walton's *Compleat Angler*, £410; a second edition of the same work, £128; while two copies of the third and one of the fourth produced a total of £125. £405 was given for the excessively rare *Warning for Fair Women*, 1599; £100 less was paid for William Warren's *Nurserie of Names*, 1581; and £510 was bid for one of the only six perfect copies known of Thomas Watson's *Ekatompathia*, 1582. On the same day, copies of J. Watton's *Incipit Liber Qui Vocatur Speculum Xpistiani*, 1480, and Weever's *Mirror of Martyrs*, 1601, made £350 and £320 respectively. On the second day, a magnificent copy of Whitaker's *Good Newes from Virginia*, 1613, sold for £250; £400 was paid for one of the two known copies of *Willobie his Avisa*, 1594; while on the concluding day the following items must be recorded: Caxton's *Dictes or Sayings*, 1477, £1,750; a volume of plays by Greene, Marlow, Lodge, and Cooke, £510; and a volume of masques, consisting of nine rare dramatic pieces, originally in the library of King Charles II., £690.



A BOY WITH CHERRIES  
BY SIR HENRY RAEBURN, R.A





### Works by Henry Bright

ALTHOUGH frequently dubbed "the last of the Norwich school," Henry Bright was survived by such of its members as Henry Ninham, Alfred Stannard and his son, A. G. Stannard, and James William Walker. Nevertheless, the fact remains that Bright must be numbered with the last of the great artists who derived direct inspiration from the school owing its inception to the genius of Crome. Present-day recognition of Bright's merits is still confined to the discerning few, but signs are no longer lacking that the time approaches when his work will receive the wider attention it deserves. It was fortunate for Bright that the trend of his early life led him to Norwich, since his latent talent could hardly have been fostered and stimulated with better success than under the auspices of "Young" Crome and John Sell Cotman. From them, and especially from the latter, he learnt how to develop that breadth of conception, that sturdy, distinctive handling, which impart a sterling cachet to his style. The exhibition of his work at Walker's Galleries (118, New Bond Street) was not the first arranged by this firm, but, to steadfast admirers of the artist, its interest could scarcely be overrated. Of close upon one hundred items, but two were oil-paintings, it is true; but the balance was restored to a large degree by the inclusion of many exceptional pastels and water-colours, to say nothing of several trenchant studies in pencil and crayon which, in some respects, can be classed with the artist's most expressive work, since in delineating

trees, rocks, cottages, or the "olla podrida" of the farmyard, there have been few who could meet Bright on his own ground. The pastels formed a feature in themselves. The largest were not always so satisfactory from a modern view-point as the smaller, but none was discreditable. The *Fast Castle*—an important item—was taken from a different aspect to that chosen by Thomson of Duddington, but the grim cliffs, their bases shrouded in spray, were realised no less impressively. It is impossible to mention more than a few of the drawings deserving description. Of the pastels, *The White Bridge*, *The Wreck*, a *Cottage and Outbuildings*, a *Winter Scene—the Frozen Pond*, and various studies of ruined castles; of the water-colours, *Evening* and a *Cottage Scene*; of the pencil or crayon sketches, *Crookston Castle on the Clyde*, *A Welsh Cottage*, and *The Smugglers' Lane*, may be taken as being both representative and worthy drawings by one deserving better treatment at the hands of his posterity.

### Mr. E. A. Rickards

A COLLECTION of sketches and caricatures by Mr. E. A. Rickards, F.R.I.B.A., is being formed for publication by the Technical Journals, Ltd. The literary portion of the volume, which is priced at 3 guineas, is supplied by Messrs. Arnold Bennett and H. V. Lanchester.

### Decorative Art

THE third quarter of the present year witnessed an increased number of exhibitions of decorative art at the London galleries. One of the most important was held by Messrs. Thomas



STUART BEADWORK MIRROR AND FRAME  
AT MR. SIDNEY HAND'S EXHIBITION

Agnew & Sons (43, Old Bond Street), who had collected a number of M. J. M. Sert's wall and ceiling decorations. From the revival of painted furniture to the renaissance of the painted room is a long step, and it must be confessed that one visited M. Sert's display with a certain amount of foreboding, which, fortunately, proved to be quite without foundation. M. Sert is a true follower of the eighteenth-century room decorators in his employment of mountebank scenes and Chinoiseries. Indeed, it is not risking much to venture the opinion that he has studied their methods with a faith that was palliated by discernment. It is true that, divorced from their appropriate settings, some of his panels appear acrid in colour; but making due allowance for this, and also for the inevitable ageing which they must undergo, there is in them a strength of design fully justifying their existence. The full force of M. Sert's imagination made itself felt in the *Balkanerie, 1915*, which, being set up bodily in the gallery, suffered no detraction from separation of the component parts. This exhibit, carried out in silvered monochrome, was particularly fascinating with its crowds of climbing or strolling figures. Both composition and draughtsmanship were excellent.

Batik-painting (on fabrics) is capturing many adherents. An exhibition of examples by Miss Ethel Wallace, of New York, occupied the Leicester Galleries (Leicester Square), whilst the Dorien Leigh Galleries (8, Bruton Street) are arranging a "one-man" show for Mr. E. O. Hoppé. Isolated specimens were to be seen at an exhibition of the Decorative Art Group, convoked at the rooms last mentioned. Wood-engraving, which is rapidly coming back into high favour, was represented by several characteristic cuts from the hand of Mr. Robert Gibbings, whilst among the drawings might be noted typical compositions by Messrs. George Sheringham, Také Sato, and Reginald E. Higgins. A couple of sincerely rendered oil-paintings, bearing the common title of *A Cornish Child*, from Miss Ann Walke's brush, carried a suggestion of Mr. Glyn Philpot's outlook without losing their individuality. Miss Dorothea Lyster's wood-carvings were perhaps unconsciously reminiscent of Mestrovic and Rosandić. *The Prodigal Son*, a panel in American white pine, was striking in its austere treatment of line, which had, however, betrayed the sculptress into occasional passages of exaggerated simplicity, notably in the hands and neck of the repentant youth. Furniture, pottery, and even dress, were not forgotten in this display, a partial parallel to which was obtainable at the Mansard Gallery (Tottenham Court Road), where coloured pottery and furniture provided the motive of yet another exhibition devoted to the interests of decoration in the home.

### The Lyceum Club

THE ready response made by members of the Lyceum Club to the necessities of their exhibition taxed the space at the Burlington Gallery (15, Green Street) to its utmost with a varied assortment of pictures, drawings, etchings, craftwork, and sculpture. The last-named section possessed a marked advantage in the contributions of Mme. Berthe Giradet, who, whilst preferring to rely on her capacity for seizing emotional aspects of nature, never ignores the claims of technique. Her busts were mainly executed behind the lines in France, and realised with sympathetic

intensity the mental stress of terror-stricken refugees or of mothers parting from their "poilu" sons. Miss Winifred Hartley (Mrs. Penrhyn Penn) also exhibited a number of busts and statuettes, ranging from nearly life-size heads to a careful of clay figurines, which showed her to her best advantage. Some tiny busts of children—apparently a favourite theme with this sculptress—displayed all the maternal tenderness which is such a charming feature of feminine work. Mesdames H. Lock and Maude Bowman lent typically clever examples of their water-colours, whilst Miss Kate Tizard's *Swanage* must not be forgotten.

### Other Exhibitions

A SMALL but interesting collection of Mr. D. Y. Cameron's works was placed on view at the Eldar Gallery (40, Great Marlborough Street). The Hampstead Art Gallery (345, Finchley Road) devoted its accommodation to a miscellaneous assortment of pictures by such contemporaries as Miss Clara Klinghoffer, Messrs. Louis Sargent, Walter Bayes, Edmund X. Kapp, and many others. "One man" shows were held by E. Easton-Taylor at the Chester Gallery (2, Chester Terrace), and by F. L. Griggs (etchings) at the Twenty-one Gallery (Durham House Street).

### Obituaries

THE late Michael Lawlor, who died on July 25th, was born at Dublin in 1840. He was the nephew of John Lawlor, A.R.H.A., the Irish sculptor, whose studio he entered after serving a term at the Royal Dublin Society's School. He exhibited at Burlington House and the Grosvenor Gallery from 1877 to 1891.

Other deceases which have occurred within recent months include that of James George Bingley on June 21st. Mr. Bingley, who was born in 1841, was a landscapist whose work was seen at the Royal Academy and other London galleries between 1871 and 1899. The late Hugh Thomson, whose birth took place on June 1st, 1860, passed away on May 7th. He was an illustrator of deserved popularity, since, in addition to being an accomplished draughtsman, he possessed the knack of adequately realising the appearance of fictional characters. Mr. Charles James Lauder, who died on April 27th, was the son of James Thompson Lauder, portrait painter, whose cousin was the eminent Robert Scott Lauder. C. J. Lauder studied under Heath Wilson at the Glasgow School of Design; first exhibited a landscape at the R.S.A. in 1873; and was the recipient of a medal at the Crystal Palace in 1884. He belonged to the Royal Scottish Water-Colour Society, and the Royal Institute of Fine Arts, Glasgow.

"The Sea Bird," reproduction in colour facsimile from the picture by the late C. Napier Hemy, R.A. (Proofs limited to 325, £5 5s.; prints, £1 1s. Frost and Reed)

A REPRODUCTION in coloured facsimile from *The Sea Bird*, a third of the late Mr. C. Napier Hemy's seascapes, makes an appropriate centre to the pair already reviewed in THE CONNOISSEUR. The work represents a small yacht scudding swiftly before the wind on a fresh sea, and the title of the picture aptly suggests the grace and ease of the boat's motion. Few artists could impart a greater feeling of life and buoyancy to their work than Mr. Hemy, and this picture, with its fine representation of swift



STUART BEADWORK CUSHION

AT MR. SIDNEY HAND'S EXHIBITION

movement, is one of the most exhilarating of his productions. The colour is fresh and pleasing, and both sky and sea seem quivering with life and light. The reproduction is excellent—perhaps even better than usual, which may be owing to the fact that the original, which was painted in 1913, is not a large work, but one of only slightly greater dimensions than the plate. The latter is therefore practically a facsimile identical in scale, as well as in colour and tone, with Mr. Hemy's work, and so loses practically nothing of the artist's handling and feeling. The picture is a fine transcript of nature in one of its most beautiful and happy aspects, and the publishers may be congratulated on the success of their fine reproduction.

#### Mr. Sidney Hand's Exhibition of Sixteenth and Seventeenth Century English Needlework

To bring together this collection is a remarkable achievement, as this kind of craftsmanship is becoming increasingly rare. The outstanding feature is the beadwork, of which some interesting specimens are here reproduced. This work is contemporary with the stumpwork of the Stuart period, being either in the flatt, or like petit point, or embossed. The scheme of design is likewise of figures from the Bible, mythology, animals, flowers, etc., etc. Owing to the unfadable material, despite the ravages of time, the colours are now as fresh as when it was originally produced. Foremost may be mentioned the looking-glass frame, which might be well attributed to the earliest period, viz., during the reign of James I. The emblems are carried out in rich and beautiful tones of yellows, blues, greens, browns, purples, and whites. The *Leopard's*

*Head Crowned*, being one of the well-known marks on silver of the Stuart period, leads one to surmise that this piece—if it was not formerly the property of the Goldsmiths and Silversmiths Company itself at the time—certainly belonged to one of the Masters of this Company. On the cushion, with the two figures each holding a flower, are shown two dogs, the emblems of faith, rarely met with. The picture panel is extremely fine in execution. The vase and flowers, all in relief, vivid in colour, yet mellow, but true to nature in form, are executed by a master-hand. Mention, too, must be made of a casket, fitted inside for jewellery, and writing desk with secret drawers, a looking-glass inside the lid. A charming octagonal shape of looking-glass too, supported by little gilt pillars, surrounds an old coloured print. The beadwork outside contains on the left top a kingfisher, another emblem rarely seen. In the medallion is a portrait of James I., whose face is worked in flatt-stitch, his hair and collar in silk purple. Not only the beadwork, but the embossed work and petit point in Mr. Hand's exhibition, are also of exceptional beauty and in splendid preservation, the inspection of which will give every connoisseur great pleasure.

#### Notes from Italy

THE art world has had a great loss in the death this summer of a brilliant and original craftsman, Hans St. Lerche. Born at Düsseldorf in 1867, of Norwegian parentage (his father was Norwegian, and his mother German), he might be almost called an Italian, for he loved Italy and the Italians, and made their country his home.

To know Hans Fricke was to love him, for his was the genial nature of a creative artist, a thorough craftsman, who is entirely happy in his work. His ceramics were known, exhibited, and prized all over Europe; and, though preferring generally to work in small dimensions, his sculpture work—notably his marvellous portrait study of Leo XIII. giving the benediction, and the portrait medallion of his famous compatriot, the dramatist Ibsen—was of very high quality, while in his glass, though basing himself, as I imagine always, on the great Venetian tradition, he let his fancy have full play. He had command of his technique in all these branches of plastic art, and, had he been spared, had yet much to give us.

The centenary, after four hundred years, of Raffaello Sanzio in this year, like that of Leonardo in last, had found adequate recognition in Italy, notably in two important publications—that of Luca Beltrami on the cartoon of the great fresco of the "School of Athens" (*Il Cartone di Raffaello Sanzio*), published by Alfieri and Lacroix of Milan, and the *Raffaello* of Adolfo Venturi, published by the "National Committee for honouring Raphael, on the fourth centenary of his death." In the first of these works the author, after a brief but brilliant analysis of the great fresco, which I have myself called *The Triumph of Reason, facing the Triumph of Faith*, gives in detail the story of the cartoon, showing how it came to the Ambrosiana, how it migrated to Paris in the days of Napoleon, how it came back to its former home, and even the precautions which led to its transference to Rome in the recent war.

Cav. Adolfo Venturi gives us the searching analysis of Raphael and his work in art for which his profound grasp of Italian art equips him in this subject. He shows how the young painter of Urbino received the inheritance of three masters of form—Piero della Francesca, Luciano and Francesco Laurana; then the influence of Timoteo della Vite, and of the Master, Pietro of Perugia, and at Florence of the Frate Bartolommeo; then the great days in Rome when Julius II. was Pope. The wonderful group of the *Laocoon*, with the *Apollo*, the *Torso*, and the *Ariadne*, had been lately recovered, bringing to life the lost world of antique beauty, sealing the alliance of the new age with the classic past. "The delicate and assimilative spirit of Raphael underwent the fascination of this enthusiasm for antiquity. The letters R.S. in the engraving of the *Laocoon* by Marco Dente are interpreted as his initials. Bramante made him judge of the reproductions of the famous group . . . in his *Vision of Ezekiel* the remembrance of the masterpiece of Pergamus is still living." The profound influence of the architecture of Bramante on his impressionable friend is noted, a rhythmic harmony of line and curve finding expression in the *School of Athens*; then came the great moment when in 1511 the *Dispute of the Sacrament*, in the Stanze of the Segnatura, and the ceiling of the Sistine Chapel, were uncovered to a wondering and appreciative world.

When in 1514 the Stanza of Heliodorus was completed, the power and creative consciousness of Raphael were at their fullest point. In 1515 a Papal brief made him superintendent for the preservation of the ancient remains of the city of Rome, the Urbs; the Loggie of the Vatican, commenced by Bramante under Julius, were completed by Raphael with stuccos and

medallions drawn from Bible story blended with heathen mythology. When in 1920, in the midst of his creative impulse, he passed away, all Rome was plunged in grief at the sudden tidings. The Mantuan envoy, writing to Isabella d'Este, says, "Here they talk of nothing but the death of this good man"; and Castiglione, in July of the same year, writes from Rome: "Scarcely can I believe that I am at Rome now that my poor Raphael is gone. May God have that blessed soul in His keeping."

Alike Luca Beltrami, Corrado Ricci, who has made a special and most interesting study of his self-portraits, and Adolfo Venturi, do homage to the master's great place in the world's art. "The Academy," says the latter, "sterilised that noble refinement which came from his own soul, and was the expression of Italian culture, the Rebirth of our race; it copied, imitated him, without understanding him; his beauty has profound roots, and his art died with him. His contemporaries, looking on him more spontaneously, saw in the man who made man divine, the 'divine man,' Raffaello Sanzio."—S. B.

#### Brussels Art Notes

THE celebrated altar-piece by the brothers Hubert and Jan Van Eyck, *The Adoration of the Lamb*, referred to in our last number, is the principal feature of an exhibition being held in the Brussels Gallery from August 14th till the end of September.

The exhibition includes also the altar-piece by Dierick Bouts, *The Last Supper*, whose four wings have been surrendered by the Berlin and Munich Gallery.

*The Martyrdom of St. Erasmus*, by D. Bouts, another celebrated work belonging to the same church of St. Pieter, at Louvain, is lent to the same exhibition.

Being held in the gallery where a magnificent collection of early masters belonging to the museum is displayed, such an exhibition gives an unique opportunity of studying a series of the old Flemish treasures.

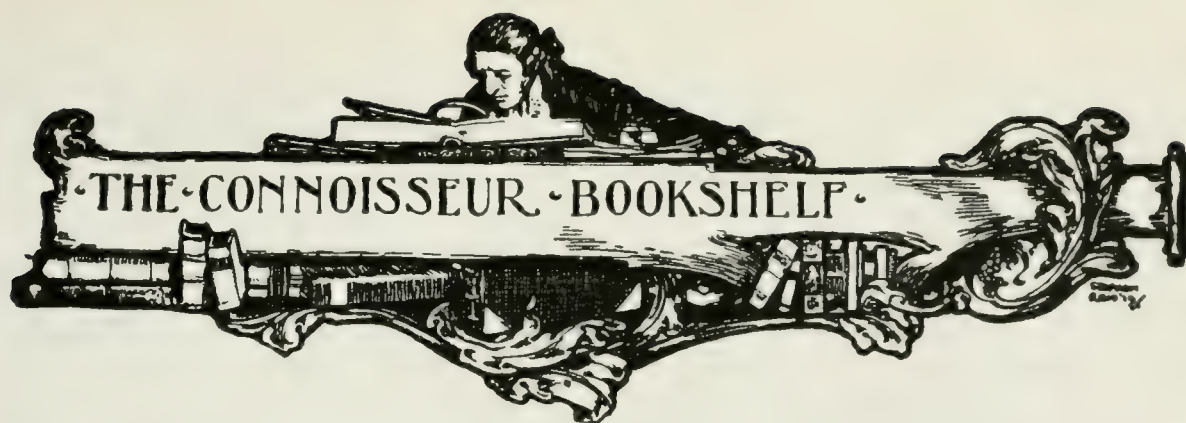
It has been a great event in the Belgian artistic world to learn that Madame Maus, the widow, and the friends of the late Octave Maus, have decided that the complex task to which he had devoted all his life should not be dropped.

In the same spirit that inspired the founder, a committee will continue the exhibitions, lectures, publications, and other art manifestations initiated by the deceased.

The title will be "L'Esthétique Nouvelle."

Octave Maus has played a prominent part in the artistic movement in Belgium during the last forty years. As a wealthy young amateur he initiated the exhibitions called "Les XX.," and, later on, "La Libre Esthétique." His scheme was to bring to the knowledge of the public every example of the newest and most up-to-date form of art appearing anywhere.

Octave Maus wanted everybody interested in art to know and judge what was new, discussed, or admired either inside or outside his country. He soon joined arts and crafts to the pictures and sculptures shown in his exhibitions, and he was also the editor of an art magazine, *L'Art Moderne*, in which a group of critics wrote about literature, music, plastics, and art matters generally.—P. L.



**"The Coinage of Nero," by Edward A. Sydenham, M.A.**  
(Spink & Son, Ltd. £1 1s. net)

WITH all his faults, Nero, the best hated of the Roman emperors, was something of an artist and possessed a limited talent for constructive statesmanship. Both these gifts were called into play in his numismatic issues, which constitute an important feature in the Roman coinage, and in many respects form its culminating achievement. They were more numerous, elaborate, and graded on a more scientific basis than those of any of the emperors who preceded and followed him; while their general high artistic design makes them most desirable specimens for the cabinet of the æsthetic collector. Mr. Sydenham's erudite and exhaustive book on *The Coinage of Nero* is thus sure of a welcome as an authoritative work dealing with a wide and interesting subject. He enumerates and describes nearly a thousand issues of the ill-fated emperor, including over 150 examples not catalogued by Cohen. These he has arranged, according to their types, in chronological sequence, classifying the issues into sixty-six divisions, some of which are split up into sections. The earliest coins decorated with the effigy of Nero are those on which his portrait appears in company with that of the reigning Emperor Claudius, his father by adoption. Then comes a short series in which the effigy of Britannicus, the emperor's unfortunate son, appears on the reverse of the coins. During the opening years of Nero's reign the effigies of the deified Claudius, and of Agrippina, the mother of the young emperor, appear on various issues, the former generally accompanied by the portrait of the emperor himself, while the latter is often alone. Then follows the series in which Octavia, the first wife of Nero, is commemorated. Her tragic fate made way for her triumphant rival and successor Poppæa, whose portrait appears for a brief period on some issues. Her daughter Claudia, who died when only four months old, is commemorated in two coins; the same number recall Messalina, Nero's third wife. The bulk of the issues, however, only bear the effigy of Nero himself, for the emperor had an actor's fondness for monopolising public attention. He almost ignored the military triumphs gained by his generals during his reign, while his own victories in the arena were suggested on various coins, though awarded to him by judges who were careful that their verdicts were satisfying to the imperial competitor. He commemorated, too, some of his own building projects and achievements, so that we find coins with their reverses illustrating the re-erection of Rome after the fire or commemorating the commencement of the never completed canal between Ostia and

Rome. His fondness for Greece and everything connected with it perhaps induced him to alter the standard weights of the Roman coins, so that they were more easily interchangeable with the Greek money current throughout the East: an innovation continued after his death, which facilitated the free circulation of money throughout the Empire. He also initiated a brass coinage for small values, which, though dropped by succeeding emperors, promised to inaugurate a more complete monetary system for the Romans than they ever enjoyed. Perhaps his best claim to the gratitude of the collector, however, is in regard to the artistic excellence of his issues. Inspired by Greek models, they form by far the most beautiful exemplifications of Roman coinage extant.

Mr. Sydenham's book is a monument of erudition, his descriptions are full and explicit, and he is especially good in tracing the events which gave rise to the designs appearing on the coins. The only point where one would suggest an improvement in the book is in the identification of the illustrations. Over sixty coins are reproduced in these. The pieces are numbered, but not named, and it is a work of some difficulty to find out to what item in the catalogue the reproduction of any individual coin refers.

**"A Catalogue of Paintings in the Collection of Mr. and Mrs. Charles P. Taft," by Maurice W. Brockwell**  
(Limited to 500 copies, privately printed)

MR. MAURICE BROCKWELL has compiled a highly interesting *catalogue raisonné* of the paintings in the well-known collection of Mr. and Mrs. Charles P. Taft, of Cincinnati. Though numbering under a hundred, the pictures represent nearly all the great European schools of painting, with the exception of the Italian, as well as including several examples by American artists. Generally speaking, they are characteristic of the masters whom they represent, and not a few of them rank among the best works of their painters. The Dutch and English sections are considerably the strongest. In the former are two works by Rembrandt, four by Franz Hals, and examples by Van der Neer, Adriaen van Ostade, Bol, Terborch, Steen, Jacob van Ruisdael, and Hobbema, and also some examples by the modern school. Works by Reynolds, Gainsborough, Romney, Raeburn, Hoppner, Lawrence, Turner, and Constable, most of whom are represented by two or more examples, leave few important gaps to be filled among the greater English portrait and landscape painters of the eighteenth and early nineteenth centuries. Only a single specimen by Van Dyck—a portrait of the Marchesa di Brignole Sale—illustrates the Flemish school. French

pictures are largely confined to works of the Barbizon school, and with the exception of a couple of pictures by Goya—the link between the ancient and modern schools of Spain—the Spanish pictures belong entirely to the latter.

Mr. Brockwell has shown indefatigable industry in hunting out all interesting references to the pictures in the collection, as well as in giving biographies of the subjects of the portraits and other information bearing on the works, thus making the catalogue of great permanent value. Generally he is wonderfully accurate in his statements, but apropos of the fine three-quarter *Portrait of Mrs. Mary Robinson* by Reynolds, in the collection, one fancies that he is in error in assigning this lady's birthplace to America. The generally accepted account is that she was born at Minster House, College Green, Bristol; while her father died, not in that city, but in Russia, and one thinks in an earlier year than 1787. He was a captain of a Russian warship at the time of his death, which took place on December 5th, 1785 or 1786. One also does not quite apprehend the meaning of the "sic" appended to a quotation stating that Lord Maryborough was an elder brother of the Duke of Wellington. The duke was the third son of the first Earl of Mornington, while Lord Maryborough was the second.

**"Japanese Names, and How to Read Them," by  
Albert J. Koop and Hogitarō Inada  
(London: The Eastern Press)**

It is gathered, from the preface to this work, that Inada Hogitarō San has been merely assistant, not actually collaborator in its production, Mr. Albert Koop having been the real conceiver, likewise virtually the writer. And certainly his book is a monument of high scholarship. It reflects long years of arduous thought; it is easily among the most erudite of all Oriental treatises that have appeared within the last twenty years. With collectors of Japanese things there must always be something of a desire to decipher the writings on their treasures. And it is true that the signatures of the woodcut artists have been repeatedly set forth, notably by Mr. E. F. Strange; true again that the signatures of the great sword-decorators have sometimes been given—for instance, by M. Louis Gonse. But Mr. Koop is infinitely more ambitious than any of his predecessors, concerned as he is, not with names alone, but with anything else likely to appear on a Japanese work of art.

There is no royal road, however, to acquaintance with Eastern arcana. The print-collector, much addicted to consulting his Nagler, or his Bryan, and having reaped knowledge from the practice, need not suppose that he is offered anything so simple as that by Mr. Koop's pages. Designed though they are, avowedly, for the tyro, they would almost surely bewilder him, the Japanese script being nothing if not an intricate topic. On beginning the language, the student learns the *katakana*, a series of syllabic signs, upwards of seventy in number, with which any word or name in Japanese may be written. Next he learns the *hirakana*, a more elaborate series of signs than the former, yet standing for the same syllables as they. But apart from these two syllabaries, the Japanese make use of some 10,000 ideographs, which they derived from China, and which consequently all, or almost all, not merely represent words in Japanese, but also the equivalent

words in Chinese, or Korean. Only children's books are printed in *katakana*, only comparatively simple books exclusively in *hirakana*, a mixture of this and of ideographs being the mode employed alike in the generality of books and in newspapers. The average Japanese woman knows only a moiety of ideographs, and many very well educated Japanese men will find, quite frequently, an ideograph whose significance is wholly unfamiliar to them. Ideographic script predominates on most Japanese works of art, the chief exception being the woodcuts. On them, made as they were essentially for the populace, the incidental writings are fairly often in *hirakana*, although the artists' names are always in ideographic form. And those people, desirous to learn the two kinds of *kana*, will find them explained, say, in Marlborough's *Japanese Grammar Self-Taught*, far more lucidly than in Mr. Koop's pages.

Mr. Koop endeavours to teach how to count the number of brush-strokes which go to the making of a character, be it syllabic sign or ideograph. And he has divided his dictionary into sections, the first made up of characters formed by one stroke, the second of characters formed by two, and so on. Thus the art-collector, having determined the number of strokes in a given character, may proceed to find this, and learn its meaning. This actual dictionary, however, occupies only a small part of the present volume, a second being yet to be issued, containing the further lexicographical matter. The present volume consists mainly of chapters relating respectively to the different classes of inscriptions common on Japanese works of art. There is, for example, a long chapter entitled "Numerical Categories," which treats of phrases like "the three Powers of Nature," "the four Guardian Gods," "the five Elements." In everything he deals with, Mr. Koop brings forward a wealth of fascinating detail. And one cannot but confess to a feeling of shame for having tried to review, in a mere few sentences, so scholarly a book as *Japanese Names*.

**"Nile to Aleppo." A Record of Travel with the  
Australian Light Horse, by Captain Hector W. Dinning,  
illustrated by James McBey  
(George Allen & Unwin, Ltd. 25s. net)**

THE *Nile to Aleppo* may be described as entirely a picture-book, for the drawings in colour and black-and-white, by Mr. McBey, constitute what is perhaps its chief attraction, while Captain Dinning's letterpress is less a continuous narrative than a series of pen pictures, given with singular force and vividness. Mr. McBey's style is too well known to need description; his drawings resemble his etchings in their strength and freedom, but they are even more spontaneous and untrammelled in their handling. Colour is an adjunct that he uses sparsely; his essays in it may be described less as water-colours than as tinted drawings, in which the paint is used to give local colour to forms expressed with a reed pen. Though most modern in their feeling, they recall the technique of the early men like Rowlandson; slight in colour, they are yet wonderfully suggestive, giving an effect of infinite space with a few delicate washes, and presenting the aspect of an army on the move in a minimum of deft strokes. Mr. McBey's clever and well-characterised portrait of Lieut.-Col. T. E. Lawrence hardly comes within the category of a drawing.

however; it is a highly effective picture in water-colours, and shows that if the artist took to portraiture he would probably achieve as great a success as in his etching. Captain Dinning's word-pictures are in their way as expressive as Mr. McBey's drawings. He gives a graphic idea of everything he describes, and his account of the *Bombing at Nablus*, where a mass of terror-stricken Turks were swooped upon in a narrow pass by our airmen, is as horrifying a description of modern fighting as one could well wish to have. The account of the Egyptian insurrectionary movement as it appeared to the Australian soldiers is also highly illuminating, and there are accounts of other experiences, which enable the reader to catch glimpses of the war with a closeness and intimacy that are not generally afforded by the more orthodox accounts. Altogether the book makes good reading, and with the advantage of Mr. McBey's illustrations, forms a highly attractive work.

**"French Furniture of Louis XV.," by Roger de Félice.  
Translated by Florence Simmonds  
(Little Illustrated Books on Old French Furniture  
William Heinemann. 4s. 6d. net)**

A DRAWBACK against the finer French furniture of the great periods is that, being generally designed for palaces, many of the pieces look out of place when transferred to the humbler and narrower environment of a private house. This drawback is emphasised by many writers on the subject concentrating their attention on the more ornate and magnificent examples, so that a book on French furniture is apt to impress the reader with a vision of pieces of great beauty, but too costly and precious to be used for ordinary household requirements. In his book on *French Furniture of Louis XV.*, M. Roger de Félice does not fall into this error; he rather specialises on the work of the provincial cabinet-maker or that of his contemporary rival in town who catered for the requirements of middle-class households. The writer points out that these productions, if not so elaborate, were often artistically finer than the work of the court craftsmen, for in following in the latter the prevailing fashions the materials were often forced into shapes contrary to their natural affinities, and the curves of the furniture were often too exaggerated to be beautiful. M. Félice points out that the Louis XV. style went through various modifications, beginning by a natural reaction against the severity of the Louis XIV. style, and a return to "French art, freed from imitation of the antique and of the Italians." It developed into the exaggerated exuberance of the *Rocaille*, and finally, largely under the influence of Madame de Pompadour, it shed most of its extravagances, and in its final phase the true Louis XV. style became simple and refined. The writer gives an interesting account of the evolution of the domestic furniture of the period, under the increasing desire for comfort and convenience as well as beauty. He describes the styles and characteristics of the work of the chief makers, and deals with the variations in the types of various pieces, the materials of which they were made, including the difficult question of the old upholstery and the modern fabrics that can be substituted for it; and there is also a chapter on forgeries. Altogether the work may be recommended as an efficient and highly useful introduction to its subject; it is well illustrated,

and Miss Florence Simmonds' translation reads with all the ease and explicitness of an original.

**"Catalogue of New Engravings," published by  
Henry Graves & Co., Ltd.**

THE catalogue of the new publications of Messrs. Henry Graves & Co., Ltd., is a handsomely mounted and profusely illustrated volume, giving particulars of numerous mezzotints in colour, etchings and plates in other mediums that they have recently issued. It includes a wide variety of subjects, largely gathered from retrospective art. Reynolds, Gainsborough, Romney, Hoppner, Lawrence, Russell, Wright of Derby, Morland, Wheatley, and Downman are among the deceased English painters exemplified; while French art is represented by a long series of plates reproducing some of the best of those *estampes galantes* which gave such a piquant charm to French engraving during the eighteenth century. Contemporary etching appears in a large number of original plates by Albany E. Howarth, Stanley Anderson, and other well-known exponents of the medium, which is also represented by translations of Corot, Henner, Hals, and other painters of various schools. There is also a section devoted to reproductions of war pictures and portraits of modern celebrities. Altogether the catalogue gives a very wide range of publications, calculated to please the tastes of most types of modern print collectors. A note in the book explains that Messrs. Graves have not yet moved from 6, Pall Mall, to their new galleries 60 and 61, Bond Street, but probably by the time this review is issued the firm will have left the latter thoroughfare, in which they have been located for nearly 170 years.

**"The Origin and Lineage of the Leetham Family,"  
by Lieut.-Colonel Sir Arthur Leetham, C.M.G., F.S.A.**

It appears a somewhat ironic anomaly that a family like the Leethams, which has given so many officers to His Majesty's Army, should be derived from good old Quaker stock. Yet such is the case. Robert Leetham, of Barnsley (*died* 1681), one of the earliest of his ancestors recorded by Sir Arthur Leetham, was one of the first Quakers, and suffered imprisonment in York Castle on account of his religion in 1665. A grandson of the above, John Leetham, turned his attention to the sea, and became a master mariner; three succeeding generations followed in the same career, gradually acquiring the ownership of ships as well as commanding them, until William Leetham, of Hull, father of Sir Arthur, became partner in one of the most important firms of steamship owners in the country. With the next generation, what may be termed the spirit of adventure that ran through the family, and which had found its outlet, first in adopting an unpopular and persecuted religion, and next by braving the perils of the sea, turned to the Army. Two of the sons—Arthur (afterwards Lieut.-Colonel Sir Arthur) and William—both became cavalry officers, and in the great war, in which a later generation was represented, there were no less than twenty-two Leethams serving as officers in the Army and Navy. In this instance one places the older service last, because, though come of seafaring stock, only a single member of the present generation of the Leetham family is represented in it. Though none of the Leethams in the Army have attained the rank of

General, several are in regimental command, and Sir Arthur, the author of the book, has attained, besides his military reputation, high credit for his directorship of the United Service Museum in Whitehall, which has added greatly to the efficacy of that institution, and helped to make it a model of its kind. The writer has hunted up a great deal of information concerning Leethams in early times from whom his family may be descended, but has wisely confined the actual pedigree only to descents which can be proved by indisputable evidence. He suggests that the name is probably derived from "Leet," which denoted a class between servile and free, who in Roman times were formed from the invading Germans, and who received grants of land, for which they probably paid rent and gave military service. An alternative derivation might have been suggested from the old Norse *hlasa* meaning "at the barns," which is given by several authorities as the origin of the name Lathom in Lancashire. It is impossible, however, in the case of names which, like that of Leetham, came into being before the period of written history, to give any certain explanation of their derivation.

**"George, Third Earl of Cumberland: His Life and His Voyages," by Dr. G. C. Williamson**  
(Cambridge University Press. 25s. net)

LARGELY compiled from original and hitherto unpublished documents, Dr. Williamson's account of *George, Third Earl of Cumberland*, has the attraction of throwing some new light on the career of one of the most romantic characters of the Elizabethan era. George Clifford came of the old nobility, and some of the bluest blood in England ran in his veins. He succeeded to large estates and great territorial influence in the North of England, but after a short career at court, he joined the ranks of the great seamen who were wresting the supremacy in the Western seas from Spain. He fitted out twelve expeditions against the Spaniards, with varied success so far as financial results were concerned, but inflicting tremendous damage on the enemy, and this, as Dr. Williamson points out, was Cumberland's chief aim; for though the wealth of Spain was an attraction, he was more concerned in making England secure against Spanish interference. The story of the expeditions is told with full and interesting detail, much of which is new, and many letters are quoted giving vivid accounts of the court and domestic life of the period. One could have wished, however, that the author had touched upon the original pro-Catholic tendencies of the Clifford family, which caused it to be looked upon in the early part of Elizabeth's reign as strong supporters of her rival, Mary Queen of Scots. Even George Clifford came under this suspicion, and was set down in 1583 as one of those peers who were conspiring with James of Scotland to tempt the Duke of Guise to invade England in the Catholic interest. His appointment as one of the peers to try Mary, which is given by Dr. Williamson as a proof of the high opinion which Elizabeth entertained of his judgment, is looked upon by Froude as an opportunity afforded by her for him to give proof of his loyalty and acknowledge publicly the worthlessness of the person on whose behalf he had been conspiring. These early deviations from the strict path of loyalty were amply atoned for by Cumberland's later career.

His ventures, though occasionally meeting with rich recompense, on the whole impoverished him, and in the end he was probably poorer than if he had never set foot out of England. His greatest achievement was perhaps his capture of St. Juan, Porto Rico, in 1598, a virgin city regarded as impregnable, and which had repulsed an attack made by Drake three years previously. Cumberland's intention was to hold Porto Rico as a British colony, and so command the Spanish trade routes to America, but a pestilence which broke out among his men compelled him to abandon the project. Shortly after this he became one of the founders of the East India Company. He entertained James I. on his progress from Scotland to London after the death of Elizabeth, but only survived the queen two years, dying in October, 1605, in his forty-eighth year. He was one of the greatest of the Elizabethans, and Dr. Williamson has done good service in giving us a more complete, vivid, and intimate presentment of him than has hitherto existed. The volume is well illustrated, containing reproductions of most of the known portraits of the earl, several other plates, and facsimiles of various letters.

**"The Love Letters of a Chinese Lady," translated by Elizabeth Cooper.** (Crown quarto, 5s. net. London: T. N. Foulis)

**"The Book of Tea," by Okakura Kakuzo.**  
(Foolscap octavo, 5s. net. London: T. N. Foulis)

THESE little volumes will be a welcome addition to the library of many, in that ever-increasing body, the Occidentals, who care seriously for the Orient, and in particular for Oriental art. A great quota of the importance of Miss Cooper's book lies in the illustrations, which, fifteen in number, reproduce old Chinese paintings. And all are fine, at least three being deeply beautiful, one of which trio is repeated in simplified form as a cover-design. Its decorative effect thus is of the rarest, and it constitutes the bibelot a delightful ornament for the drawing-room table. The letters translated were written to her husband, by a woman of high degree, who died only a few years ago. They are full of interesting sidelights on Eastern life and thought; they throw open a heart eminently rich in emotional capacity, and occasionally the page glows with something of that magic which is called poetry.

The Japanese book is also notably artistic in guise, and there are numerous illustrations, some of which reproduce paintings, others showing specimens of metal-work, or pottery. The late Okakura Kakuzo was for a long time curator of that Oriental collection which is the prime glory of the Boston Museum, and he was justly regarded in America as a leading authority on Japanese art. This received in many ways a great stimulus from the tea-ceremony, originating in the fifteenth century; and it is in what he says about the attitude of the Japanese themselves towards pictures, and the like, that Kakuzo is principally interesting. As an appendix to his writing, there is a summary of a valuable paper on the tea-ceremony, read some years ago to the Japan Society of London, by Mr. W. Harding Smith, himself an enthusiastic collector of Japanese things. But readers will do well to consult also the pages on tea in Chamberlain's *Things Japanese*, and those in Captain Brinkley's *Japan*.

## The Connoisseur Bookshelf

### "Collecting as a Pastime"

To the Editor of THE CONNOISSEUR.

SIR,—With reference to the remarks you deemed it desirable to make in your July issue on my little book, *Collecting as a Pastime*, I beg to inform your readers that I have a history of the firm of James Dixon & Sons published by themselves, and courteously sent to me direct from Sheffield soon after I began collecting, from which the following is an extract:—

"The business of James Dixon & Sons was established long before the discovery of depositing silver by electricity, and, as a matter of fact, they were among the foremost of the manufacturers of pewter, Britannia metal, and the celebrated Old Sheffield Plate."

CHARLES ROWED.

The reviewer of *Collecting as a Pastime* replies as follows:—

"The extract quoted by Mr. Rowed is from the *Centenary Souvenir* of the foundation of the firm of James Dixon & Sons, issued by themselves about the year 1906, but we see no reason for doubting the fact that Messrs. Dixon must have had this fourteen-year-old brochure in view when making their very carefully reasoned statement in our pages in the number for March, 1918, referred to in our criticism. In any case, the latter was the outcome of all-embracing enquiry from past records and old employees, whereas the former may have been compiled, as so many of these 'Souvenir' productions are, without the same amount of research into secondary details. We hope to be able to make a fuller statement in a future issue."

"Gentlemen—The King!" By John Oxenham  
(Methuen & Co., Ltd. 2s. net)

"The Magdalene and other Verses," by Dolf Wyllarde  
(Stanley Paul. 2s. net)

"The Supreme Sacrifice and other Poems in Time of War," by John S. Arkwright  
(Skeffington & Son, Ltd. 7s. 6d. net)

By T. Geoffrey W. Henslow, M.A.:—"Poems of Expression" (The Chancery Lane Printing Works. 1s. 6d. net).

"Poems to Women" (Bridge & Co. 1s. 6d. net).

"Verses to the Fallen" (Success Publishing Company, Ltd. 1s.). "Toasts" (Electrical Press, Ltd. 1s. net)

SEVEN volumes of poems afford a fair sample of the prolific output of new work that is occurring in this form of literature at present. Few of them rise up above a respectable mediocrity, yet all of them give promise of better things to come, and are valuable as an expression of contemporary thought and feeling. The most striking of the septet is Mr. Oxenham's *Gentlemen—The King!* which tells the story of Christ in blank verse interspersed with introductory lyrics in rhyme. In both forms Mr. Oxenham writes melodiously and easily. If he gives no new message, he expresses the old in modern language, and reconciles his story to modern thought and feeling, emphasising the human attributes, yet suggesting with all reverence his Godhead. It is a poem that will be acceptable to most people of religious feeling, no matter

what their individual creeds, and may be welcomed as an expression of devout thought freed from all those conventional terms of phrase apt to repel the ordinary layman.

In *The Magdalene and Other Verses* the title poem of the book furnishes a new version of the never-ceasing conflict between earthly love and religion. Miss Wyllarde handles the theme deftly, expressing her ideas with strong sensuous feeling, yet never allowing them to transgress the bounds of good taste. Her moral would seem to be that the highest manhood is not beyond the bounds of sexual love, and that with some women it may form a pathway to the divine. The sex question crops up in several of the poems, treated always with decorum, yet full of strong passion. Some of Miss Wyllarde's best verses or her ballads describing country scenes and places are redolent of fresh air and trip with an easy and fascinating lilt. The verses are all musical, and reveal the touch of a practised hand.

Dr. Arkwright's *The Supreme Sacrifice and Other Poems* has received the well-merited compliment of passing into a second edition. The book is marked throughout by strong patriotism and deep religious feeling. A number of the poems, including the well-known "Supreme Sacrifice" sung at Westminster Abbey on several State occasions, would be highly suitable for reinforcing our hymnology in one of its weakest sections, hymns especially suitable for times of war and occasions of national peril being sparsely represented in orthodox hymn-books. The present edition is illustrated by a number of characteristic and appropriate drawings by Bruce Bairnsfather, Wilmot Lunt, Louis Raemaekers, and L. Raven-Hill, some of which have appeared in other connections, but are not the less welcome on that account.

Mr. T. Geoffrey W. Henslow is responsible for no less than four books of poems, in which he woos the muse in various guises—grave and gay. His *Poems of Expression* and *Poems to Women* are slightly reminiscent of Herrick, but want the light and dainty touch of the Caroline poet. Though containing little original thought, they are pleasantly and easily written. A third work, *Verses to the Fallen*, is more serious in its intention, being nothing more or less than an attempt to provide original stanzas suitable for inscriptions for cenotaphs. In this he comes into competition with thousands of appropriate quotations which may be culled from great writers of all ages. It cannot be said that Mr. Henslow comes through the ordeal very successfully, but his brochure may at least furnish ideas for those who will not trouble to seek further afield for them.

Mr. Henslow's fourth venture is a book of *Toasts*, which should certainly prove an excuse for more glasses than even Sheridan's *Maiden of Bashful Fifteen*. A convivial company which has exhausted the ordinary toasts and wants additional incitement for potations will here find toasts, neatly written in rhyme, to "The Dustman," "The Milkman," and numerous other characters not usually invoked to inspire the rites of Bacchus. One need only say that if a party attempts to work through the toasts at a single sitting, it will probably be able to give the toast "To the Police" to personal representatives of the force before the evening is concluded.

**"Centenary of the Battle of Lundy's Lane" (Lundy's Lane Historical Society, Niagara Falls, Canada**

81.00 post paid

THE battle of Lundy's Lane, fought on July 25th, 1814, near Niagara Falls, between the Canadians and the English on the one hand, and the Americans on the other, though a small affair as regards the number of combatants engaged, was a momentous conflict in its results. The desperate resistance of the British-Canadian forces engaged not only saved Canada from being overwhelmed by the Americans, but finally convinced the United States that it was useless to try to annex the great British colony by force. The Americans lost over a thousand out of four thousand men, and their opponents the same number out of three thousand. The centenary of the battle was the occasion of an imposing international celebration at Niagara Falls, arranged under the auspices of the Lundy Lane Historical Society, a body who have done good work in collecting the annals of this interesting border country. Unfortunately, the war intervened and prevented any record of the celebrations from being published. This omission has now been rectified by an interesting book compiled by Messrs. William Wallis, Robert W. Geary, and James C. Morden, giving a full account of the proceedings and the story of the battle which they commemorate. It is well and comprehensively arranged, profusely illustrated, and forms an interesting memento of an event of great importance in Canadian history.

**"The Baxter Book, 1919," by C. T. Courtney Lewis (Sampson Low, Marston & Co., Ltd.)**

*The Baxter Book, 1919*, is another example of Mr C. T. Courtney Lewis's indefatigable labours in elucidating every item of interest in connection with the work of the great colour-printer and his followers. It forms a supplement to Mr. Lewis's *Picture Printer*, containing a larger amount of additional information brought to light by the author since that valuable work was published. It is prefaced by a couple of interesting essays, one on the "Charm of Baxter Print Collecting," by an old collector, which gives reasons why the prints should more than maintain their popularity; while the second, by Mr. Lewis himself, deals in a highly interesting manner with Baxter's invention of his process of colour-printing. What will be even more attractive to collectors are the 38 pages of fresh details concerning Baxter's prints, embodying particulars of several hitherto undescribed examples and numerous other discoveries that the author has made since 1913. A "Review of the Years 1913-1918" also embodies a good deal of information concerning discoveries made during that period, while the book concludes with a highly valuable catalogue of all known prints by George Baxter, with prices, sizes, dates of publication, and details as to their rarity, and whether they are signed or otherwise. An addenda gives some of the 1919 auction prices. Altogether the work is a most useful addition to the books

dealing with Baxter prints, and must be regarded as indispensable by all serious collectors of them.

**"The Royal Exchange," by A. E. W. Mason (Royal Exchange Assurance)**

MR. A. E. W. MASON's little brochure on the Royal Exchange, written for the Royal Exchange Assurance to commemorate the bicentenary of the latter institution, is put together with the skill of a practised hand, and makes interesting reading. The author, however, does not appear to have drawn his material from altogether reliable sources, and by consulting a wider range of authorities might easily have given a greater wealth of the picturesque detail, in which he delights, with a nearer approach to accuracy in some of the historical facts. Queen Elizabeth did not open the "Burse," as the original building was first called, on January 23rd, 1571; she merely visited it, and rechristened it the "Royal Exchange." The building had been opened in the early part of 1568. The Exchange was closely modelled on the Burse at Antwerp, and probably Sir Thomas Gresham employed a foreign architect and workmen because they were familiar with the original, rather than because of a snobbish predilection for foreign work of which Mr. Mason accuses him. The second Exchange, built after the first one was burnt in the fire of London, was not "erected from materials as far as possible resembling those which had been used in the original building." It was largely constructed of Portland stone, while the original work was of brick. For the interval of a month which is said to have elapsed between the laying of the first foundation-stone of this building by Charles II. and of the second foundation-stone by the Duke of York, a week might well have been substituted, the actual dates of the two ceremonies being October 23rd and October 31st, 1667.

Mr. Mason derives several picturesque paragraphs from the alleged fact that "the gilt grasshopper of Sir Thomas Gresham's crest, standing on the summit of the present Exchange and serving as a weather-vane, is the original vane which stood on the two earlier buildings." There is, however, good ground for supposing that the present grasshopper is not above a century old. Between 1820 and 1825 the tower on which it stood in the second building was pulled down and rebuilt; and Thomas Allen, in his description of the new erection, published in 1828, explicitly states that the new tower is crowned by "a vane, retaining the form but not the proportions of the original." Other minor errors might be pointed out, but sufficient have been given to show that even an able writer like Mr. Mason may be caught tripping when dealing with a theme with which he is imperfectly acquainted. Though the manner of the book is excellent, it will need revision before it can be accepted as a reliable history. The binding and mounting of the little work is in good taste, and it is well illustrated with colour and half-tone blocks.





PORTRAIT OF A LADY  
BY JAMES JOHNSON, 1780

# CRAFTSMANSHIP: AN ESSENTIAL OF ART

BY THE EDITOR

THE elimination of "art" and "artist" from the English language would be an unqualified blessing for professional painters and sculptors. Distorted from their original significance, the words have become vague and nebulous, and are largely used as a cloak for deplorable incompetence. The term "art" is now applied with equal assurance to the uncouth daub of a novice and to Rembrandt's *Night Watch*; to puerile imitations of barbaric monstrosities and to the *Venus* of Milo. This too extended use of the term must be largely ascribed to the dubious views of past and present generations of critics. They have disguised an uncertain comprehension of the limitations and possibilities of art in recondite ambiguities, until now the literature on the subject is as bewildering as that on religion. Its terms are diversely used and applied. They may be discussed or fought over, but afford little ground for a common understanding.

We might be delivered from this chaos if we substituted the terms "craft" and "craftsmanship" for "art" and "artist." The early masters were content to work under no higher appellation than that of "master-craftsman," and guarded the dignity of the term by imposing long and rigorous apprenticeship on all who wished to assume it. To be a craftsman denoted a high degree of technical proficiency, and writers, who now glibly describe as artists half-trained students, perfunctory amateurs, and precocious children, would hesitate to apply to these incompetents the less ambiguous term.

All art is craftsmanship, for craftsmanship implies trained power of expression. Its possession is the cardinal distinction between artist and layman. Multitudes of people endowed with high æsthetic sensibilities and wide-reaching imaginations are doomed to remain mute and inglorious, because they lack either the ability or application to acquire craftsmanship, while others less highly endowed with these qualities can, by reason of the craftsmanship, give concrete form to their conceptions through the medium of pen, brush, or chisel.

As showing the superiority gained by a master-craftsman over an inferior, one may cite the instance of Turner and Stanfield. The latter now ranks as a commonplace expounder of prosaic fact, rarely expressed with sufficient force or conviction as to become interesting; yet he was

the more intellectual of the two, the better read, and mixed in the more refined society. One might also credit him with the greater imagination. He had the wit to suggest to Turner the theme of the latter's most imaginative picture—*The Fighting Téméraire*—which one suspects that the more famous artist would never have essayed on his own initiative. Stanfield, himself, though he had the imagination to conceive the work, lacked the craftsmanship to produce it; while Turner, by virtue of his higher technical skill, could give full expression to his friend's conception.

That craftsmanship is the supreme test of art is shown by its possession to a superlative degree by all the great master-painters. Rembrandt, Hals, Velazquez, Rubens, Titian, and Leonardo were all men of the highest manipulative skill—men who could use brush or pencil to express exactly what they wanted. Coming nearer to our own times, Gainsborough, with far less intellectual and imaginative faculty than Reynolds, now ranks higher than him as an artist because he had greater technical command over his pigment, and could make it express more refined variations of colour and tone.

The proof of good craftsmanship lies in craftsmanlike work. There is as little necessity to consider the conceptions, intentions, and emotions of its artist, as to consider the conceptions, intentions, and emotions of a cabinet-maker, when contemplating a chair turned out by the latter. None of these matters will atone for bad joinery in the furniture, or faulty drawing or colour in a picture. If the technique of the latter has to be explained or apologised for, it is bad. The best craftsmanship conceals its perfection by being unobtrusive, for it so completely adapts itself to the conception of the artist that his completed work has the appearance of a spontaneous growth rather than of an artificial creation.

For this reason one must eliminate from examples of fine craftsmanship all works of an *outré* or pronounced eccentric nature, and also *tours des forces* that startle the spectator by the aggressive cleverness of their technique. Such productions may at first attract by reason of their novelty, but speedily pall; for novelty based neither on truth nor beauty ceases to interest so soon as the bloom of its freshness vanishes. One may thus safely prophesy the not far-distant oblivion of most of the works of the advanced "neo" and

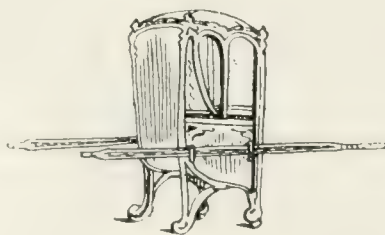
... schools. Like the efforts of Barry and Flaxman, they are born of egoism and indifferent craftsmanship, and, like them, depend for their temporary popularity on their creators' power of self-advertisement rather than on their aesthetic talent.

Good craftsmanship is not an essential product of academic training; the latter fosters creative aptitude, but does not beget it. Men of natural genius may acquire masterly technique without its aid, but only by imposing on themselves a more severe and specialised form of training than that they would have received in the schools. Crome, whose individual technique places him in the front rank of English landscape painters, concentrated the energies of a long and laborious career on painting East Anglian scenery, and was so slow in gaining a mastery of his craft that he was thirty-seven before he ventured to submit a picture to the Academy. Cox, equally industrious, was over fifty when he first diverted his attention from water-colour to oil-painting. The success of such men, far from affording a proof that art may be attained without craftsmanship, only exemplifies the unwearied effort required to gain adequate command of the technique of a painter. The technique of a sculptor is equally hard to acquire. Engraving and architecture need not be alluded to, because the initial stages of these arts offer so many practical difficulties to the ill-trained amateur, that he has perforce to become a professional to effectively surmount them.

Amateur work is thus largely confined to painting and sculpture—more especially the former. And by amateur work is not necessarily implied the productions by people not dependent for their livelihood on their efforts, but work based upon insufficient technical training; or, in other words, work wanting in craftsmanship. At the present time, art offers a more favourable field for the exploitation of such efforts than at

any previous period in its history. The prevailing fashions of the moment run in two directions—novelty of conception and spontaneity of handling. Any artist may achieve popularity by producing work that either is like no one else's, or is turned out in such a sketchy manner as to appear the outcome of a single impulse rather than of well-considered thought. Now novelty may be the outcome of bad craftsmanship, wilful eccentricity, or, far more rarely, of original genius. The last-named source invariably shows itself by the work produced under its inspiration containing a fuller or more intimate revelation of some phase of nature than has hitherto been given. All the work produced by the great original artists has conformed with this rule, and all great original work will continue to conform with it to the end of the chapter. Much of the so-called original art of recent times, instead of giving a more intimate revelation of nature, largely ignores it. This implies less the presence of originality than an absence of craftsmanship. In other words, the artist, instead of being able to realise his full conception, has had to falsify it in parts to salvage the remainder, in the same way that an indifferent musician may attain time and rhythm at the expense of correct notes and tone.

The other modern fashion—that for spontaneity—results in many promising works being left off as completed long before the artist's full conceptions have been attained; often, in fact, at the first moments that the execution of them begins to present any real difficulties. The result is that modern work is frequently carried no further than were the sketches and studies of the older masters, and numerous painters, and not a few sculptors, have lost the power of explicitly representing anything, but content themselves with making suggestions of things, some of them beautiful and others of them the reverse, but none of them exemplifying the full resources of craftsmanship. C. REGINALD GRUNDY.



# Pottery and Porcelain

## Newcastle-under-Lyme Pottery

By T. Pape, B.A.

THE ancient borough of Newcastle-under-Lyme, founded by royal charter more than seven hundred years ago, has always been jealous of its privileges and proud of its antiquity. Even at the present day the sign-posts in north-west Staffordshire, by informing the traveller that he is approaching Newcastle and the Potteries, bear witness to the borough's mediæval importance. This distinction between Newcastle and the group of pottery towns, now known as the borough of Stoke-on-Trent, is in accordance with a well-established local tradition that the older borough has kept aloof from the potting industry, a belief not warranted by facts.

When Dr. Robert Plot, in his *History of Staffordshire*, in 1686 published his oft-quoted account of the potters and their work, he also gave some interesting details about the manufacture of tobacco-pipes. He specially mentioned Charles Riggs, of Newcastle, who made very good pipes from a white clay and a blue clay, both of which he obtained from between Shelton and Hanley Green; but the best sort of clay, being whitish mixed with yellow, he had from Gruffer's Ash (Grubber's Ash is north-west of Newcastle).

Our knowledge of Charles Riggs and his tobacco-pipes was considerably increased by Llewellynn Jewitt, who gave an account of this seventeenth-century local development in his *Life of Josiah Wedgwood*, and in extension of that chapter the following particulars are of interest. On the early seventeenth-century rolls of burgesses who elected the two Newcastle members of parliament are John Riggs, senior, John Riggs, junior, Ralph Riggs, and Richard Riggs. In 1620 John Riggs, junior, "for

divers misdeameanours by him committed againste the officers of the towne in the execution of their offices, was ffyned in XL<sup>s</sup>. And also that Randull Riggs and John Riggs, his sonnes, shalbee punished three daies and 3 nights and locked to a poste for the greate abuses by them committed." In 1628 John Riggs the younger had the lease of a barn in Salters' Lane for forty years at the yearly rent of fourpence. Charles Riggs is not mentioned until 1649, when he was admitted on the burgess roll by paying thirty-three shillings and fourpence, being the fourth part of a burgess fee, because he had served his apprenticeship with "ffrancys Catherall." It is unfortunate that these entries in the Borough Records do not specify the occupations of the burgesses, but we know from the parish church registers that some of the Catheralls, or Cottrells, were pipemakers. Although Francis Cottrell is not definitely so described, yet his son, William Cottrell, is termed a pipemaker. He was born in 1635, and in 1656 was admitted a free-born burgess. By his second wife, Elizabeth (*née* Dimmuke), William Cottrell had in 1675 a son, also named William, and the father's occupation of pipemaker is recorded. The following is an interesting entry in the minute books of the borough in 1644: "Att this assembly it was agreed that ffrancys Catherall shall bee

allowed for a horse taken from him for Major Bromhall by Mr. Keeling, Constable, and for a saddle and a drume, XXX<sup>s</sup>, and to have the drume back." No doubt this relates to the potter, who had for an apprentice Charles Riggs. The latter was buried on January 9th, 1670. In the early eighteenth century Randle Baddeley was a pipemaker at Newcastle, and a little



NO. 1. MARKS ON TOBACCOPIPES MADE BY CHARLES RIGGS.

later Thomas Morgan, pipemaker, was succeeded in the business by his son John. Even in the nineteenth century a nuisance caused by the stench arising from a pipemaker's works in Lower Street was ordered to be abated.

Something also can be added to Jewitt's observations on the marks employed by Charles Riggs. During some recent excavations made at Bradwall Hall farm, with the object of locating the oven used by the Elers brothers, among various pieces of pottery then found were four broken tobacco-pipes, evidently made by Charles Riggs, of Newcastle. By reference to an accompanying illustration, it will be seen that three different maker's marks were employed. Two of them, the plain initials "C.R.," and the same initials with a small "c" below and an inverted "c" above, were known to Jewitt, but the device of a hand between the letters "C" and "R" on the broken bowl of one of these pipes has not hitherto been recorded. Another point is that on the two complete pipe bowls found at Bradwall, the initials "C.R." occur *both* on the flat heel *and* on the bowl. Perhaps the device of a hand was adopted by the younger Charles Riggs, who was buried on August 16th, 1681.

While Charles Riggs was still an apprentice to Francis Cottrell, the Bagnall family sold to John Wood a property in Lower Street, part of which, less than a century later, was converted into a pot-works. Some of the ware made by this Newcastle potter was discovered in 1898 nearly six feet below the surface, in the yard at the rear of what is now the Pomona Inn. Because the pottery, consisting chiefly of glazed and unglazed red and red-brown teapots, appeared to have been tipped into a hole, no definite proof of the existence of a local pot-works could be deduced, but soon afterwards the foundations of a small oven were discovered about twenty yards away in a north-westerly direction from the previous find. Most of the pottery, including more or less damaged teapots, cups, jugs, and small bowls, was presented by the late Mr. John Gallimore to the town, and is kept in a glazed wall-case in the municipal buildings. Among the best pieces are: (1) a large glazed tankard with white slip round the rim and on top of the handle, height  $6\frac{1}{4}$  inches; (2) a small teapot,  $3\frac{1}{2}$  inches in height, on an hexagonal base, with bowed sides (on each of the six sides, in a central oval, is a grotesque animal, one of which appears to have a man's head and an animal's body; another is like a monkey, a third like a rabbit, and a fourth a kneeling horse); (3) another glazed teapot has white slip, not only on the handle top and round the top of the spout, but also round the centre

of the body—the only one so decorated; (4) an unglazed teacup, height 3 inches, diameter of top also 3 inches. One broken teapot lid is remarkable because the potter appears to have aimed at a kind of agate ware. A mixture of white slip and red-brown clay produces the agate streaks. Two teapots, one quite perfect and the other nearly so, are in the hands of private owners. The former, unglazed, has white slip round the top rim, round the spout tip, and on the top of the handle; the latter has no white slip on the teapot itself, only on the lid, round the base, and round the centre of the knob at the top. All the teapots, whether glazed or unglazed, have similar octagonal fluted spouts and strong handles shaped alike.

Thirty years ago this pottery would have been assigned either to Astbury or Twyford, because they were the only known workers who from Bradwall pot-works set up at Shelton on their own account, and the style of ware in colour and form is like that produced by the Elers brothers. But now, from an examination of the early deeds relating to the property, the name of the hitherto unknown potter and particulars of his pot-works can be given. The messuage in Lower Street which John Wood bought in 1655 was converted into two dwellings, and sold to John Baddeley in 1675. His son and heir, Thomas Baddeley, sold the property in 1724 to Samuel Bell. When Simon Fernihough, one of the twenty-four Capital Burgesses, died in 1713, Samuel Bell was chosen in his stead, and in the same year as he acquired the premises in Lower Street he requested to be excused serving as one of the borough rulers, but it was not until 1727 that he ceased to be a Capital Burgess. He died in 1744, and letters of administration were granted to John Bell, his brother and heir-at-law, an exchange broker in London.

On John Bell's death in 1752, his estate was sold and divided up among his four daughters and one son, the property in Lower Street being sold in two parts. Ralph Gallimore, of Newcastle-under-Lyme, bellows-maker, in 1753 bought for £160 all that messuage in Newcastle in Lower Street then in the holding of William Terrick and John Tilstone as tenants, also all those four small houses standing behind the above-mentioned messuage which were then in the holding of Elizabeth Welch, widow, Thomas Hollins, Samuel Wagg, and James Edge as tenants; also those two stables under one roof in the occupation of Mr. Thomas Payne as tenant; also all that gateway under the west end of Willson's house, and so much of the yard as lay on the west of Willson's buildings; and also all that piece of garden in the holding of Mr. William Nicklin, lying at the

## *Newcastle-under-Lyme Pottery*

north-west end of the said garden, which was to be divided by a quickset hedge with posts and rails from the south-west side of the westmost hovel, and even therewith to the north side of the vista over the hedge at the Pool Ditch, at the sole

expense of the said Ralph Gallimore. Next year Ralph Gallimore sold to Joseph Adams, tanner, that part in the holding of William Nicklin. This adjoined the eastern part, also sold in 1754 to Abigail Bucknall for £125, which, in an abstract of title made in 1808, is thus described: "All that messuage or tenement situated in the Lower Street aforesaid and all other the buildings, out-buildings, workhouses, warehouses, hovels and pot-oven, as the same were then in the holding of Joseph Wilson, potter, as he was tenant thereof to the said John Bell deceased. And the yard and backside behind the same with their appurtenances (except a Slip house in the possession of Mr. William Nicklin, made use of by him as a tool-house for his garden). And also except that piece of the building adjoining to the partition wall of Mr. Nicklin's stable to the partition wall at the next gable end, etc., which said last excepted premises were in the holding of Joseph Wilson, etc. Covenant from Abigail Bucknall that she would turn the doors that were on the



No. II.—HEXAGONAL GLAZED TEAPOT, EMBELLISHED WITH GROTESQUE ANIMALS, MADE BY JOSEPH WILSON

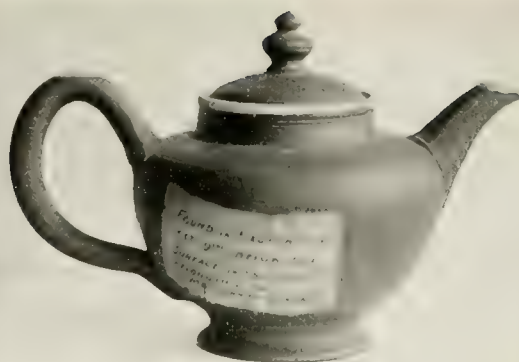
the westernmost Hovel, and at one moiety of charge for future repair."

Soon after acquiring the one messuage inhabited by Joseph Wilson, Abigail Bucknall altered it and completed seven different tenements; but parts of the old house, especially the solid oak beams, as well as the old gateway, still exist. Perhaps about the time the alterations were being made Joseph Wilson migrated to Stoke, for according to an entry in the Newcastle parish church registers, Joseph Wilson and Ann Hewit,

both of Stoke, were married in 1776. At any rate, the only definite entry in the Newcastle registers which relates to the potter is for November 29th, 1751: "Joseph, son of Mr. Wilson, potter, baptised." The prefix "Mr." denotes his importance, but he was not a burgess. Nearly all the potters who became burgesses in the late eighteenth century were sons of felt-makers. Before the year 1800 there is only one entry in the Borough Records which proves the existence of another pot works: "10th



No. III.—RED-BROWN GLAZED TANKARD, MADE BY JOSEPH WILSON



NOS. IV AND IVa. TWO VIEWS OF A SMALL RED ENGLEAZED TEAPOT MADE BY JOSEPH WILSON

March, 1798, Ordered that John Rowley, potter, son of John Rowley, barber, for having served an apprenticeship within this Borough by Indenture for seven years to Messrs. James Bulkeley and William Bent . . . in payment of thirty-three shillings and fourpence and other usual fees, be admitted to the rights and privileges of this Borough." Only one of the partners in this firm was a burgess: William Bent's name is on the 1790 roll; and under the Newcastle Enclosure Act of 1816, William Bent held five acres of land in the King's field and nearly half an acre in the Stubbs' field. Several documents preserved in the Wedgwood Museum at Etruria mention these Newcastle potters. In a letter written by the foreign clerk at Etruria, December 7th, 1790, to Wedgwood's London warehouse, is the following sentence: "I informed myself of the church of St. Andrew at Bulton's place of residence, and you may direct to him at 'Mr. Bent's' in the town of

Manufactory, Newcastle-under-Lyme.'" Also in the original articles of co-partnership concerning the Potters Clay Co., Cornwall, May 4th, 1797, there is mention of "James Bulkeley of Newcastle-under-Lyme and William Bent of the same place, Manufacturers of Earthenware and co-partners in trade," and William Bent was one of those who signed and sealed the document.

Among the numerous eighteenth-century entries of potters in the Newcastle parish church registers are two relating to pot-painters. Cordelia Abby, daughter of a pot-painter, was buried January 12th, 1754; and on June 9th in the same year, Tristram, son of Tristram Percival, pot-painter, was baptised. No doubt most of the potters buried at Newcastle worked in the pottery towns. In the case of important potters, their place of work is indicated. Mr. Hassells, from Shelton, an earth potter, was buried on Christmas Day, 1760, and Joseph Unwyn, a potter from Burslem, was buried in 1766.



NOS. V AND VI. SITE OF THE NEWCASTLE POT WORKS IN LOWER STREET



NO. VI.—BROKEN AGATE-MARKED TEAPOT LID, UNGLAZED TEACUP AND BOWL MADE BY JOSEPH WILSON

There is at least one local entry of an Elers, for in the Newcastle register on July 8th, 1781, Elizabeth, daughter of James Elers, hatter, was baptised.

In the same registers perhaps the most interesting Wedgwood entry is the record of the marriage of Catherine, the favourite sister of Josiah Wedgwood. William Willets and Catherine Wedgwood, both of Newcastle, were married by licence, August 7th, 1754, and the witnesses were Josiah Wedgwood himself, and John Cole, the Parish Clerk. The Rev. William Willets is the most famous of all the regular ministers at the old Presbyterian Meeting House (now the Unitarian Chapel), of which he had the charge for more than forty years. The old house in which he lived—Bank House, in Bridge Street—still remains, but the pool adjoining, where John Wedgwood was invited to fish in 1760, has been drained.

In the registers are burial entries of the Rev. William Willets' children, and his own burial is recorded on May 16th, 1778, two years after he had resigned his charge of the Meeting House on account of failing health. Another entry relating to a famous potter, which so far has escaped notice, is the marriage by licence on May 13th, 1758, of Mr. Thomas Whieldon, of Stoke, and Mrs. Alice Parrott, of Newcastle, William Beard and John Bourne being the witnesses. The first and third wives of Thomas Whieldon have long been known, but not much has been discovered about his second wife, Alice, who, according to a tombstone in Stoke churchyard, died on October 21st, 1772, aged 35 years. A week later Josiah Wedgwood wrote to his partner, Bentley: "Mr. Whieldon has lost his wife, and we have lost an excellent neighbour. She died suddenly at church on Sunday sen-night." John Bourne, the witness



NOS. VII. AND VIII.—TWO VIEWS OF A LARGE GLAZED RED BROWN TEAPOT DECORATED WITH WHITE SLIP AND MADE BY JOSEPH WILSON

to Alice Parrott's marriage, was the Town Clerk of Newcastle. He died in 1764, and in his will he left to Thomas Whieldon and his wife £100 and ten guineas. He left ten guineas also to his

Parrott was unanimously elected to that position, which he held for four and a half years.

Space does not permit of a detailed account of the brick-works on the common land of the



NO. IX.—JOSEPH WILSON'S HOUSE AND GATEWAY

partner, Richard Parrott. Most likely the latter was Thomas Whieldon's brother-in-law. His father was elected a Capital Burgess in 1737, and died in 1761. He himself became Deputy Town Clerk in 1771, and when in 1785 Thomas Fernyhough resigned the office of Town Clerk, Richard

King's field. Messrs. G. W. and F. A. Rhead, in *Staffordshire Pots and Potters*, conjectured that the foundations there to be seen in 1906 were of some pot-works, but they are of a brick-works established by the Corporation in 1711, and last mentioned in the Records in 1751.





PORTRAIT OF SIR ARCHIBALD CAMPBELL, K.B., OF INVERNEIL  
BY GEORGE ROMNEY



# Lt.-Col. L. C. R. Messel's Collection of Fans

## Part II.—European Fans of the Eighteenth Century

By the late G. Woolliscroft Rhead

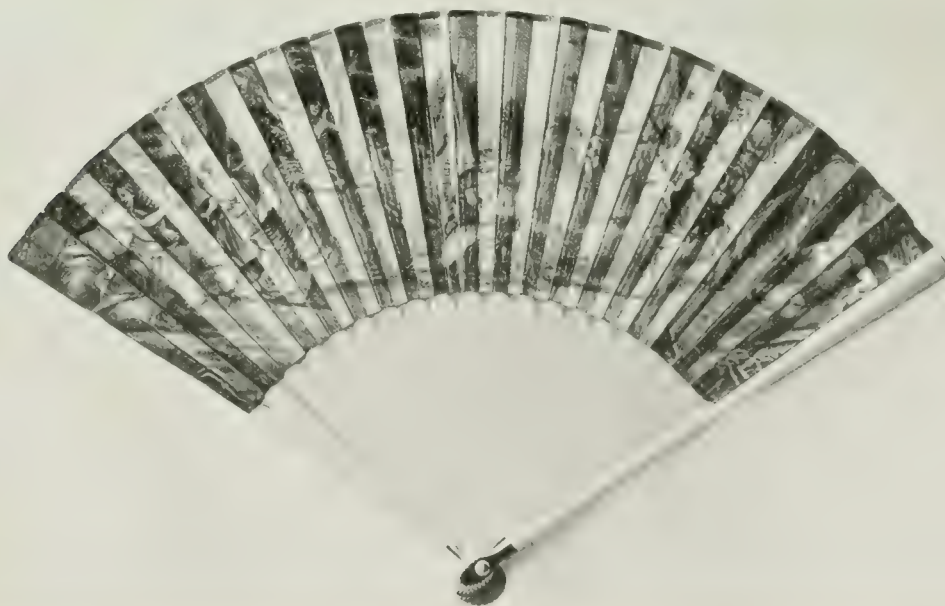


THE usages of the fan in Europe can lay no sort of claim to the significance associated with this instrument in the different countries of the East. It had no fixed ceremonies, code, or ritual, and its various forms and decorations were solely dependent upon the caprices of that fickle jade Fashion, though it is true that during the period we are about to consider it was in some sense a record of passing events. Neither can the art bestowed upon it be fitly compared with that of the Orient, since in the West the fan obtained its greatest popularity during a period of artistic decadence.

In France attempts have been made to connect this dainty toy with the greater names in the

history of French painting, as Watteau, Lancret, Boucher, and Fragonard, but upon slight grounds. The conditions of production in the two cases of the éventailistes and the ceramists were substantially the same; the workers in the two arts were, broadly speaking, of similar artistic calibre. The subjects of these delicate creations, therefore, at any rate during the period embraced by this article, are for the most part reproductions of well-known works, though, as in the case of pottery, a certain moiety of original talent is in evidence.\*

\* During recent periods the fan has attracted the pencils of the more considerable artists, as Horace Vernet, Ingres, Isabey, Gavarni, Diaz, Robert Fleury, Rosa Bonheur, Jacquemart, and in England, among others, Burne-Jones and Brangwyn.



NO. I. ITALIAN FAN

THE RAPE OF THE SABINES

PLAIN IVORY STICK



NO. II. DUTCH FAN

A RUSTIC DANCE

PLAIN IVORY STICK

In the first section of this article, dealing with Lieut.-Col. Messel's collection of Japanese fans, the claims of the island people of the Far East to the invention of the folding fan were referred to, and while it is probable that this type has been in use intermittently during most periods both in the East and the West, it is certain that this popular form did not come into general use much before the close of the fifteenth century, when it gradually superseded the feather fans introduced into France from Italy by Catherine de' Medici.

One of the earliest forms of the folding fan is undoubtedly the fan of Ferrara, called "duck's-foot," from the resemblance of its construction to the webbed foot of that bird, the leaf between each blade assuming the contour of a flattened semicircle. This was formed of alternate strips of vellum and mica, ornamented with delicately traced patterning and figures.

The association of vellum and mica appears to have been pretty general with the earlier folded fan in Italy. There were two different systems of decoration, the one painted, the other cut (*découpe*) to such a degree of elaboration as to almost rival the finest lace. There were also fans the leaves of which were formed of mica alone.

Of this last-named type Lieut.-Col. Messel owns

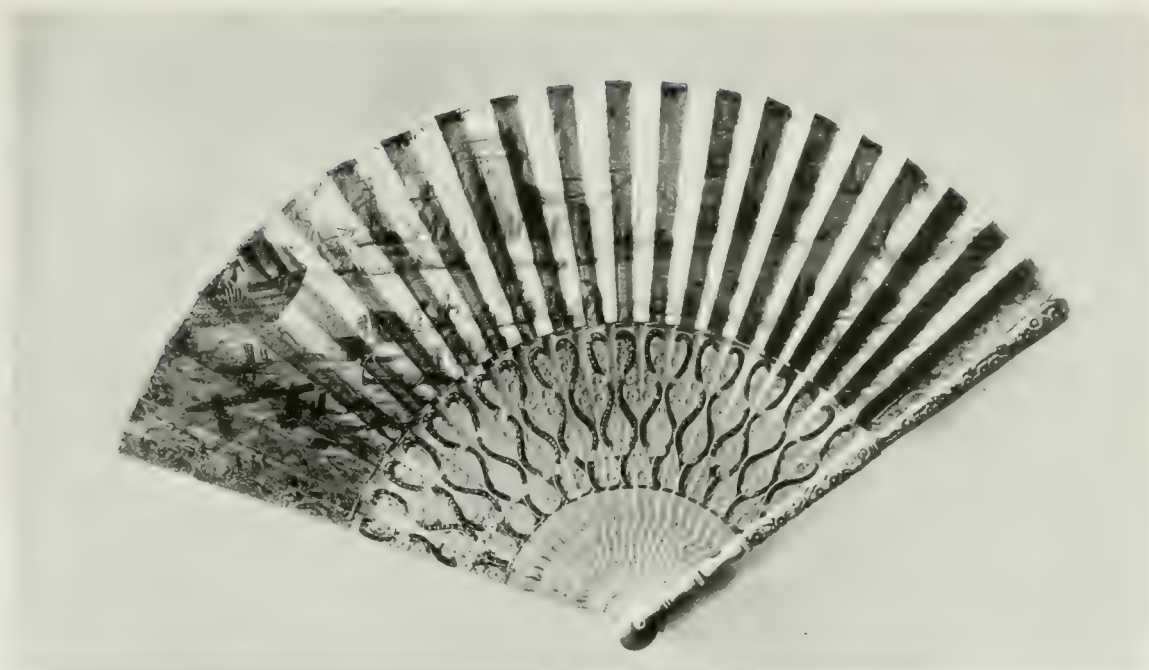
a most interesting specimen, with skilfully traced arabesques of children, animals, birds, etc., the stick formed of plain ivory, the panaches or outer sticks having mica insertions decorated in a manner similar to the leaf.

Of the second type also (cut vellum) an unusual example occurs in the same collection, Lieut.-Col. Messel having obtained it in Florence. In this the leaf is finely perforated with small painted panels of single figures on the portions covering the stick, and a large cartouche in the centre enclosing a pastorelle of three figures—a shepherd, his sleeping mistress, and cupid holding a dial.\*

The single Italian fan illustrated (No. i.) here is a good example of a type largely produced during the greater part of the eighteenth century. The decoration consists of elaborate compositions of figures, the subjects generally from classic mythology. These were painted with a considerable degree of skill upon mounts of skin.† In the

\* Both these fans are illustrated in *A History of the Fan*, by G. Woolliscroft Rhead (Messrs. Kegan Paul, Trench, Trubner and Co.).

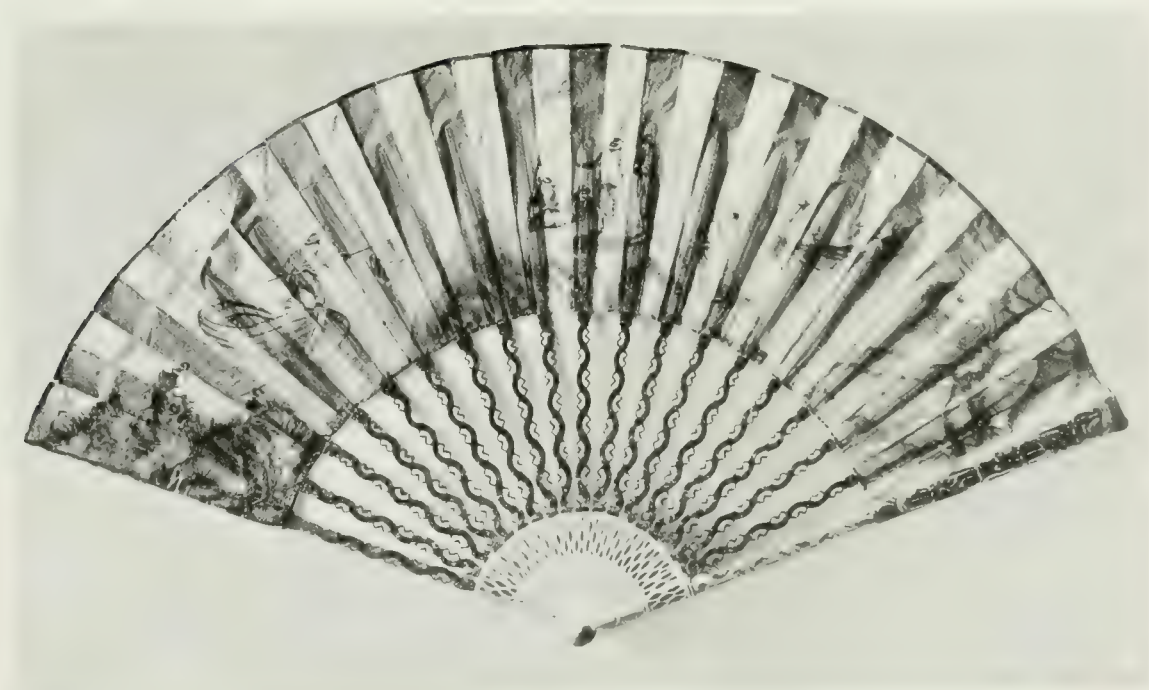
† The term "chicken skin" is an absurd misnomer. It was, and is, simply kid subjected to a particular treatment. It would puzzle an artist to paint upon the skin of a chicken, perforated as it is with the quills of the feathers! It is well-nigh impossible to eradicate these popular fallacies once they have obtained a vogue.



NO. III.—DUTCH FAN

A MARINE SCENE

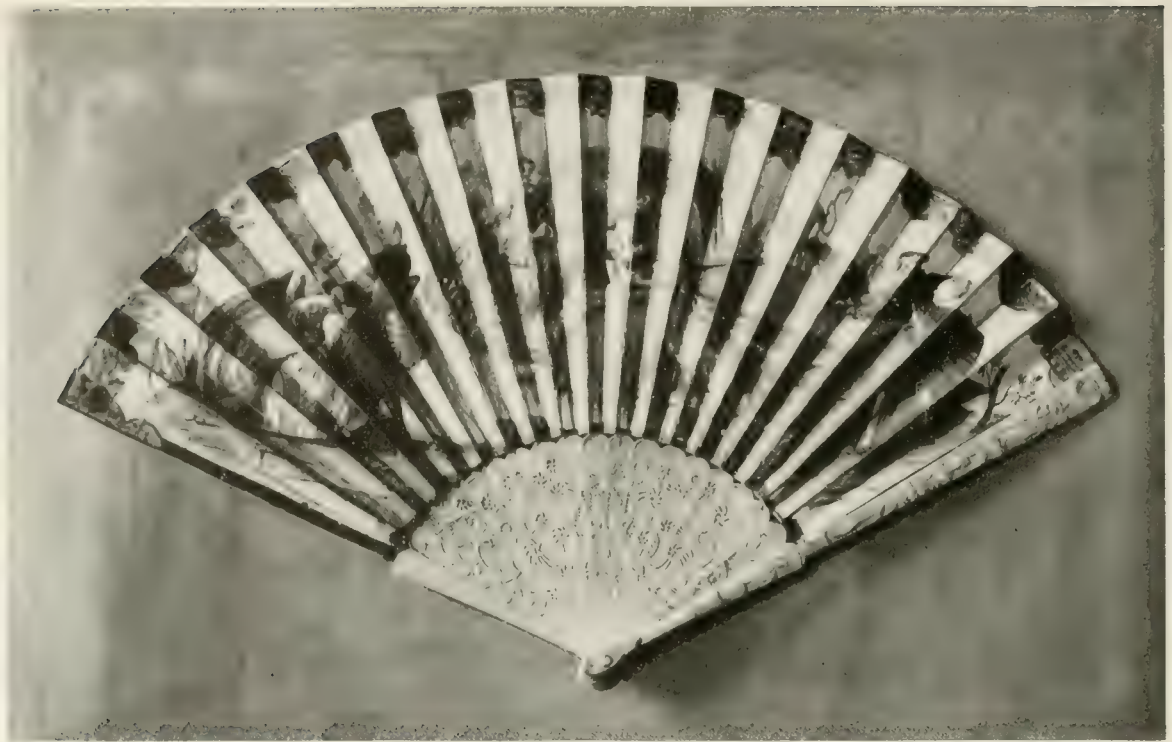
PAINTED IVORY STICK



NO. IV.—DUTCH FAN

FISHERMEN LOADING AND UNLOADING

PAINTED IVORY STICK



NO. V. — DUTCH OR FRENCH FAN

A GAME OF BILLIARDS

PIERCED AND CARVED IVORY STICK

present instance the subject is the rape of the Sabine women—a favourite one, constantly treated.

Many of the sticks of these fans are of plain ivory, their chief interest centreing in the mounts. As a matter of fact, a general characteristic of these, as well as most Italian fans, as opposed to French, is a certain sense of reticence, and even of severity.

The fan illustrating a dance of rustics (No. ii.) may be taken to be Dutch, since it has more affinity with the work of the masters of Holland than with those of Italy. The Dutch *éventailistes* also affected the plain ivory stick, especially for compositions of this character.

In the treatment of the stick, however, the Dutch displayed great ingenuity, the blades being either carved or cut in fine open work, and delicately painted with floral or other borderings.

Two typical examples are given (Nos. iii. and iv.), the one in which the leaf is painted with a castellated structure, ships laden with merchandise, etc., the other representing fishermen with boats and nets. In both specimens the blades are painted with floral devices in the form of meanders, imparting a sense of lightness to the stick not obtainable by other means. In the second instance the portion of the stick near the rivet is delicately pierced.

This method of painting upon ivory, with a subsequent covering of varnish, was practised in

Holland concurrently with the work of the brothers Martin in France, and it is a moot point as to whether the Dutch did not anticipate the famous brothers, though it is certain that many Dutch ivory fans, especially those of the *brisé* form (*i.e.*, fans formed of sticks alone without any leaf), were at the end of the seventeenth century, and later, imported into France to be decorated in "*Vernis Martin*."\*

The remarkably interesting fan painted with the unusual subject of a game of billiards (No. v.) may also probably be Dutch, the carved and pierced stick being of a character common to many of the fans of Holland. If it be really a Dutch fan, and not French, it represents some of the best Dutch skill in the matter of painted work.

The English fan-makers have never been credited with the possession of the qualities that make for the successful production of so dainty an instrument as the fan, though a certain proportion of English fans evince great refinement in their character. The example illustrated (No. vi.) is extremely unusual, and refers to the subject of *Don Quixote*, the ivory perforated stick being quite characteristic of English workmanship.

\* The elder of the four brothers Martin obtained his first concession in 1730, permitting him for the period of twenty years to execute all manner of works in relief after the manner of the Chinese and Japanese. The process was first applied to furniture.



NO. VI.—ENGLISH FAN

"DONN QUICKSOTT"

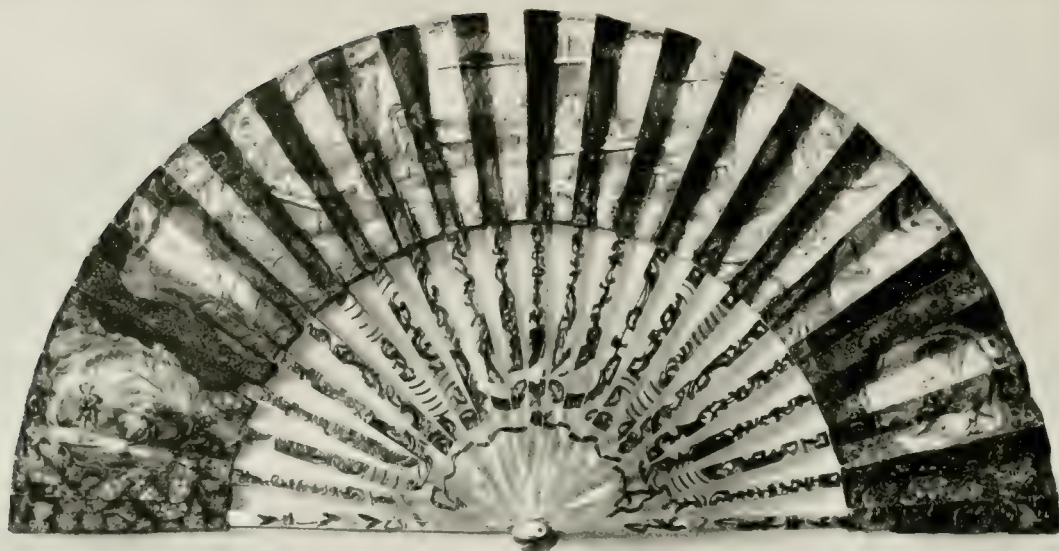
PERFORATED IVORY STICK



NO. VII.—LATE LOUIS QUATORZE FAN

PALAIS ROYALE

IVORY STICK WITH GOLD BANDS



NO. VIII. LOUIS SEIZE FAN

A SCHOOL

MOTHER-OF-PEARL STICK INCRUSTATED WITH GOLD

To deal with the subject of French fans with anything approaching completeness would require far more space than is here available, since although France in the first instance derived her fashions as well as her art from the older civilisation of Italy, she made the subject of the eighteenth-century fan her own by reason of the consummate skill of her artificers.

We have a profusion of those scenes of sylvan gaiety in which Strephon and Phyllis play their appointed parts, these being garnished with those somewhat extravagant ornamental accessories associated with the periods of Louis Quinze and Louis Seize, and becoming more extravagant as the century progressed.

There was, however, a certain proportion of subjects having a definite historic interest. Such a subject is the one illustrated (No. vii.), giving a view of the Palais Royale. It furnishes us with an interesting glimpse of old Paris during the latter years of the reign of the Grand Monarque, whose effigy crowned by Fame occupies the centre.

These topographical fans form a class, and are not confined to those of France. A later French example, referring to the building of the Place Louis XV., afterwards renamed Place de la Révolution, occurs in the collection of the Dowager Marchioness of Bristol. The present fan has a plain ivory stick enriched with gold bands or stripes, the upper portion of the panaches carved.

A more unusual fan is that representing in the centre a school (No. viii.), with two small

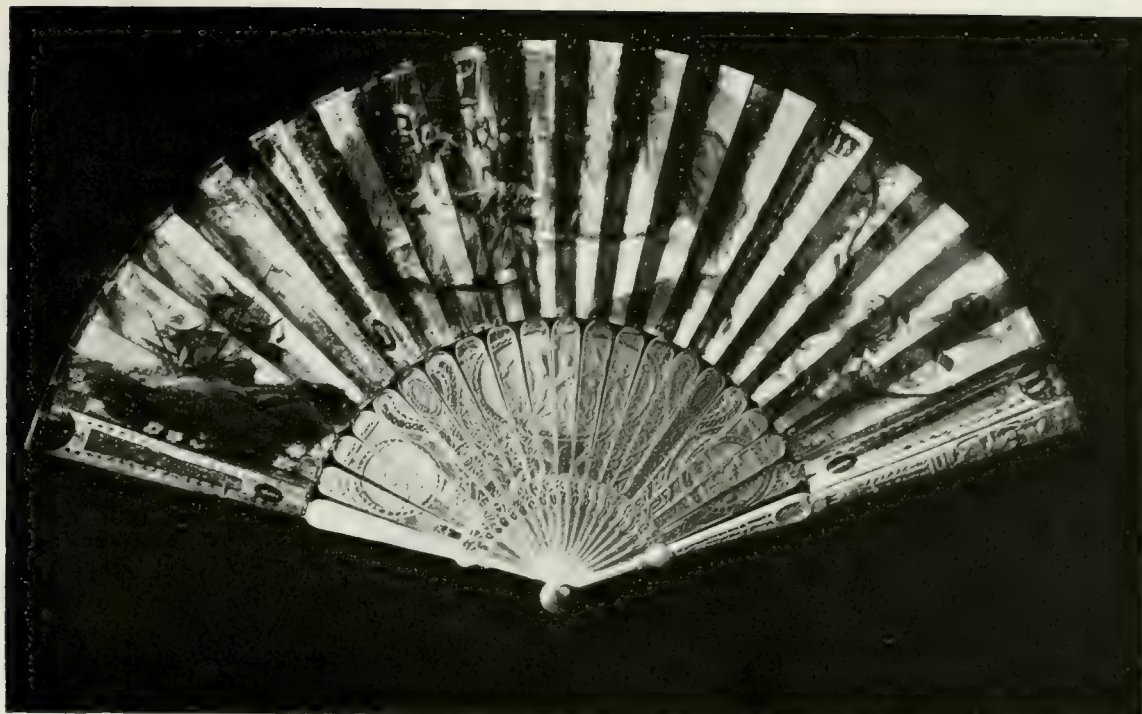
pastorales on either side, the mother-of-pearl stick charmingly incrustated with gold. Both these examples of the Messel collection may be classed as original productions, *i.e.*, the work of artists possessing some inventive power, rather than, as in the cases of so many fan-leaves, mere transcripts of the work of well-known painters.

The fan representing a scene of revellers, with a young man in pilgrim's dress kneeling at the feet of a lady, is apparently an illustration of the *Télémaque* of Fénélon (No. ix.). On the left we have a view of the wreck, and on the right a pastorale. The ivory stick is carved with three medallions of figures and other ornaments.

The example (No. x.) painted with one of those popular fêtes champêtres, with the usual incident of a lover and his mistress, may be either French or Spanish, and though the leaf discovers a sufficiency of skill in its workmanship, its chief interest lies in its charming mother-of-pearl stick, carved *à jour*, with three series of medallions of heads and other decorative devices, these incrustated with gold.

The remaining French fan illustrated (No. xi.), of silk appliqué, is an admirable example of the period of Louis Seize. In the centre is a subject of three figures in the pseudo-classic costume affected by the art of this epoch. The flesh parts are painted, and the whole spangled. The stick is extremely rich, carved *à jour*, and lavishly incrustated with gold of two different hues.

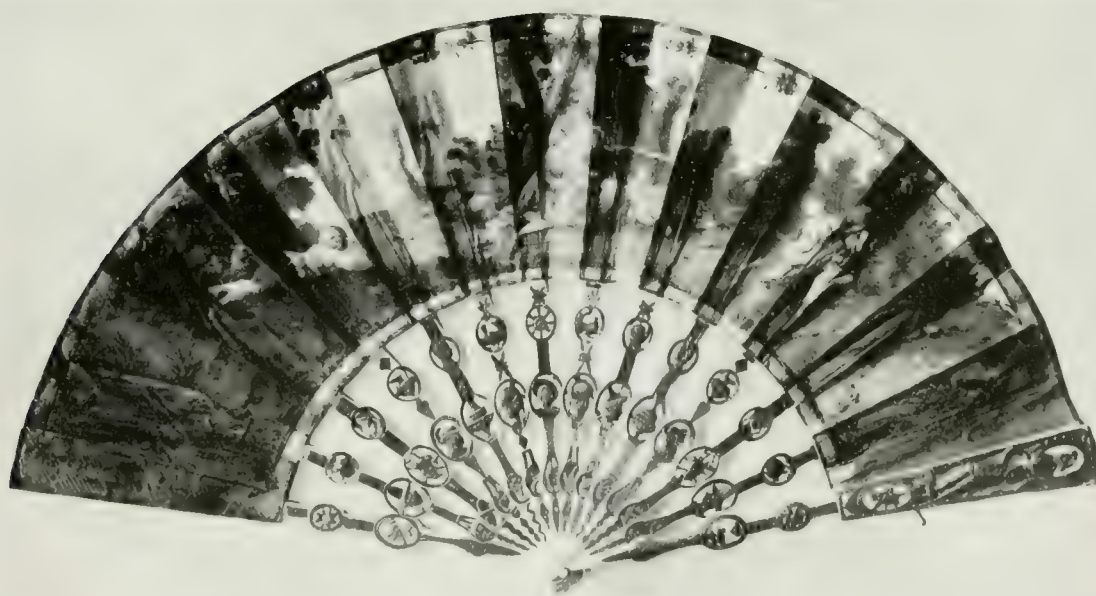
Spangles and glitter! This was the note of the age! The extravagancies of the rococo were



NO. IX. FRENCH FAN

"TÉLÉMAQUE"

ELABORATELY CARVED IVORY STICK



NO. X. LOUIS QUINZE FAN

"LE CHAMELLE"

FRENCH OR SPANISH  
MOTHER-OF-PEARL STICK FINELY CARVED AND ENRICHED WITH GOLD



NO. XI. LOUIS SEIZE FAN SILK APPLIQUÉ  
INCRUSTATED WITH GOLD OF TWO HUES

CIRCA 1780

IVORY STICK ELABORATELY

developed to the fullest extent possible. There was nothing left for art to do but to execute a complete *volte-face*, and this is precisely what happened. The Revolution brought about, first artistic chaos, and then—An I<sup>er</sup> and the New Calendar! In other words, it was felt that if art was to regenerate itself it must make a fresh start on completely new lines. We therefore have a period of that severely cold, correct classicism which had its birth in the interest then taken in archæological research, and was expressed in the work of "Painter David."

It would serve no purpose to quarrel with, or to attempt to draw any sort of invidious comparison between the different qualities in the general scale of art, since each has its own particular character and value. Indeed, the principle of decorative development, from the greatest severity and reticence to the utmost elaboration,

freedom, and even licence, is common to all periods of art, and has its counterpart in Nature itself: in leaf and floral form, in the contrast afforded by the calmness and sense of repose of a still evening effect, and the warring, stormy unrest of a thundercloud!

It is therefore not without considerable interest and a certain measure of profit that we follow the development of these various artistic qualities through the medium of so apparently trifling, so slight a thing as the eighteenth-century fan!

[The writer of this article died in May last. Born in 1855, he became a Member of the Royal Society of Painter-Etchers, and was also an exhibitor at the Royal Academy. In addition to his numerous valued contributions to THE CONNOISSEUR, he published several books, including useful volumes on *British Pottery Marks* and *Staffordshire Pots and Potters*.—ED.]





FLOWER AND STILL LIFE STUDY

BY H. FANNING

In the possession of Sir R. H. Lee, Bart., Hamsworth, Bart., M.P.



# 

## Henry Fantin Latour

## By Frank Gibson

THE merit and worth of Fantin Latour's art during his lifetime was never very widely known, even in France, except to a discerning few, chiefly artists and friends. In England, before his death in 1904, he was commonly accepted by the average visitor to art exhibitions as a painter of flowers (of which Sir Leicester Harmsworth possesses a most representative and catholic collection), and perhaps as the author of a few lithographs, principally of Wagnerian subjects; probably these were noticed as the cult of Wagner's music grew in this country. Since his death his fame has steadily risen, and higher and higher prices are given for his flower and other paintings, as well as lithographs, in England and in France. But it is more than likely that his ultimate artistic reputation will also be based upon his genre pieces, his portraits, and his portrait groups, likewise his flower and

still-life pieces, not to under-estimate his lithographs. Of course, in fruit and flower studies, and what the French call "nature mortes," Chardin's work in France remains as the highest example, by which dignity and nobility of sentiment can be expressed by such subjects, expressed, too, as they were in the most fascinating yet simple way, and it may safely be said that in this field Fantin Latour is his chief successor.

Fantin Latour happened to start in his art career in the middle of the nineteenth century, when there was a lull in the fierce disputes between the pupils of David and Ingres and the romantic school of which Delacroix was one of the most distinguished exponents. It was during this time that there came into existence a group of men called "realists." The aim of these artists was, to try and honestly express contemporary life as they saw it. Géricault



SUNFLOWER, LARKSPUR, GERANIUM, PINK AND ROSE  
IN THE POSSESSION OF SIR R. L. HARMSWORTH (BART)

was a pioneer, and later on Delacroix tried to do the same thing. Millet, who at the time was quite unknown, had similar aspirations. But it was Courbet who was the chief realist, and probably the most realistic of them all. Although he never formed a school, he exercised at this time a very decided influence on his younger contemporaries, like Whistler, Legros, Ribot, Bracquemond, and also Fantin Latour, who was the youngest of them.

The life of Henry Fantin Latour was pretty uneventful, and not dissimilar to the lives of many modern French artists. It can be summed up as one entirely occupied with hard work, saddened by the neglect of buyers, and the rebuffs at the hands of Salon juries at first, successes and failures later, but finally recognition at last. He was born



SPURIA IN THE POSSESSION OF SIR R. L. HARMSWORTH, BART.



ANSEI IN THE POSSESSION OF SIR R. L. HARMSWORTH, BART.

at Grenoble in 1836, and descended from a very old family who were originally Italian, but who had settled in the Briançonnais, a district in the south of France, and the artist could trace by parish registers the genealogy of his family, who, with the exception of his father, never seem to have been artists from the year 1499 right down to his own parent, Jean Theodore

Fantin Latour, who came to Paris in 1827 to study painting, and who worked a good deal in the Louvre. When he returned to Grenoble, he seems to have painted several portraits and religious paintings. He always signed his pictures "Fantin Latour," whereas his son Henry simply signed his works "Fantin," to distinguish them from his father's creations. Jean Fantin Latour, who married in 1834 a Russian lady,



WHITE AND PURPLE ROSES IN VASE  
IN THE POSSESSION OF SIR R. T. HARMSWORTH, BART.



RED, WHITE AND PURPLE ASTERS IN VASE  
IN THE POSSESSION OF SIR R. T. HARMSWORTH, BART.

He then, de Mandonville, after his marriage settled at Grenoble, and there his son Henry and two daughters were born. After living at Grenoble for seven years, Jean Fantin Latour went to Paris with his family. There young Fantin was educated by his family. An uncle gave him Latin lessons in an intermittent fashion, from which he did not profit greatly. He seemed much more inclined for art. His father noticed this, and gave him methodical drawing lessons. When he was fourteen he entered the drawing school of "l'Ecole de Medicine."

Other fellow-students there were Legros, Ottin, Regamy, and Solon, and they soon formed a little group of friends. A certain Lecoq-de-Boisbaudran was professor of drawing at this school, and had a separate studio, which Fantin also joined. This was a fortunate chance for him, because Boisbaudran was an instructor out of the common, and was one of the best and most intelligent professors of drawing in the nineteenth century. The more one studies French art of the latter part of this period, the more one sees the part he played not only in having taught pupils like Fantin Latour, Cazin, Legros, Rodin, and L'Hermite, who all became famous, but by having also revealed to others who were not his direct pupils



LE FLEUVE

BY H. FANTIN LATOUR

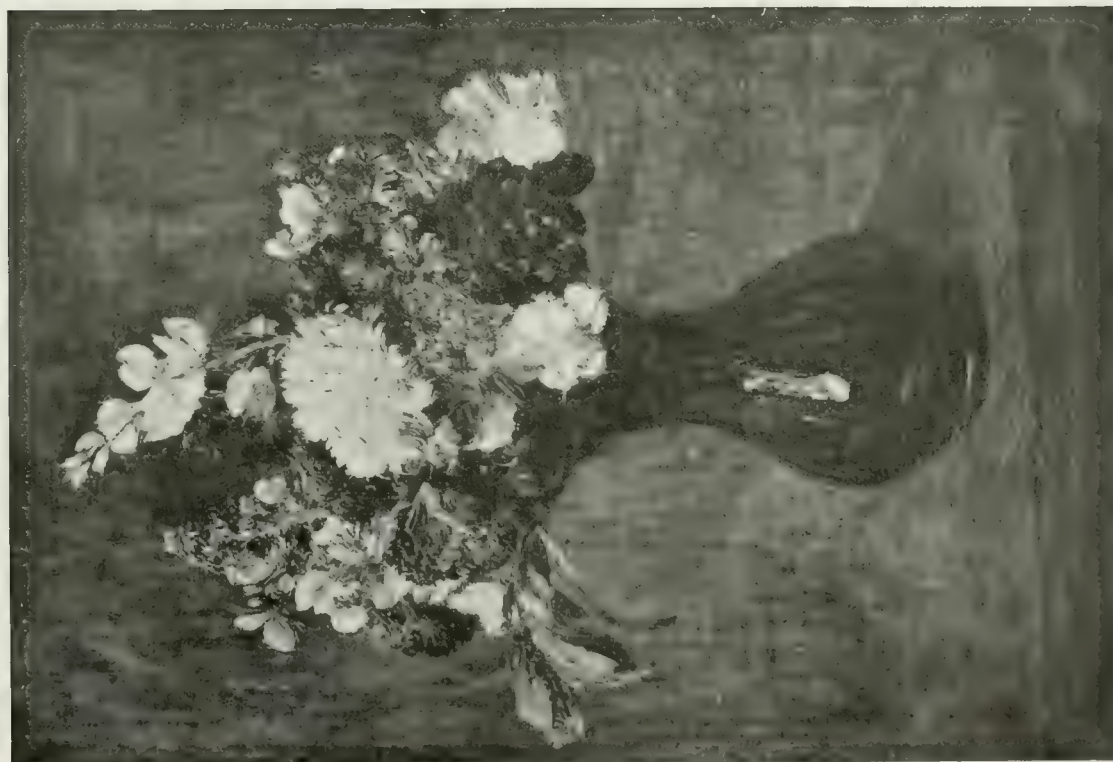
the patient and honest method of interpreting nature: a method based upon a system of drawing and painting from memory, which was eminently successful.

In 1853 Fantin commenced copying in the Louvre, a practice which taught him much, and also enabled him to earn a living. As a copyist he gained quite a reputation, and made many copies after Titian, Rembrandt, and other great masters. But at the same time he was doing original work, and, when only seventeen years old, he painted a portrait of himself. In 1859 he ven-

tured to send to the Salon, for the first time, three paintings—a portrait of his two sisters reading and working (a charming and perfect study after nature of two women silently occupied in a calm and peaceful interior under a diffused even light), all painted in a very personal way, evidently the result of an intelligent study after the great Dutch masters of figure painting; the other two works were a portrait of himself in a white blouse, and a canvas of his sisters working at some embroidery stretched on a frame. These pictures were refused; but Bonvin, the artist, got up a little "Salon des Refusés," in which these pictures, along with Whistler's *At the Piano*,



WILD-CHERRY BLOSSOM  
IN THE POSSESSION OF SIR R. L. HAKESWORTH, BART.



WHITE, TULIP, AND PETAL CARNATIONS, TULIPS AND GERANIUMS,  
IN THE POSSESSION OF SIR R. L. HAKESWORTH, BART.

and some of Legros' work and Ribot's paintings, also rejected at the Salon, were shown to anybody who liked to see them. It was while copying in the Louvre that Whistler and Fantin became friends. They used to meet in company with such artists as Legros, Manet, Carolus Duran, and other artists, at the Café Molière or the Café Bade. It was indirectly through Whistler that Fantin made the acquaintance of Mr. and Mrs. Edwin Edwards, the most important and helpful friends he had during his career. After three visits to England in 1860, 1861, and 1863, for rest and change, he scored something like a triumph at the Salon of 1864 with his large group, *Homage to Delacroix*. At the exhibition of 1867 he had still a greater success with his portrait of Edouard Manet, and his position seemed to be assured after his hard struggles. But alas! in 1870 came the Franco-Prussian war, through which most French artists suffered, and Fantin especially so. Fortunately for him, Edwin Edwards came to Paris in 1871, and practically rescued him from starvation by buying, and taking back to England, a good deal of his work, and finding purchasers for it. In this way Fantin became a regular exhibitor at the Royal Academy and the Institute of Oil Painters annually.

After 1872, Fantin's circumstances improved, and he exhibited regularly at the Salon portrait groups, single portraits, genre pieces, flower and still-life studies, and numerous imaginative works with classical or figure subjects, also many lithographs, until 1900. He died very suddenly at Bure-on-the-Eure on August 25th, 1904, and lies buried at the cemetery of Montparnasse in Paris.

The portraiture by Fantin Latour is not the least striking and important feature of his art. In his large portraits, such as *Homage to Delacroix*,



WALLFLOWERS, HYACINTHS, AND PHEASANT'S EYE  
IN THE POSSESSION OF SIR R. L. HARMSWORTH, BART.

one is reminded a little of Franz Hals, but only in the presentation of the subject. Fantin at first thought of expressing his own and his friends' admiration for the genius of Delacroix by means of an allegory, but happening to see one of Hals' corporation pictures, he decided to paint real people assembled together to do honour to a great artist. The result is one of the most celebrated portrait groups of modern times, which hangs now in the Louvre. Fantin at this time was swayed by the claims of allegory and realism, which is the reason why he painted his second portrait group, called *Homage to Truth*, a group of artists toasting an imaginative figure typifying that virtue. The reason why he destroyed it was because he finally felt

two things could not be combined. At any rate, all his other portrait groups, *A Studio at Batignolles*, *Round the Piano*, and *The Corner of the Table*, which were painted to represent eminent and contemporary men of his time grouped sympathetically together with their confrères in art, music, and literature, show no signs of allegory. Some of his single portraits may not, at first sight, be immediately attractive, but, if studied, certain subtle and rare qualities of draughtsmanship are apparent in the precise and beautiful drawing of the contours and the delicately wrought modelling; and above all, the spectator cannot fail to be struck by a quality of unique sympathy and refinement in the painting of some of the heads of his sitters. The portraits of his sisters and the several portraits of himself (the one in the Uffizi Gallery at Florence is a good example) show a high pitch of beauty and feeling for light upon heads and faces, which disclose the artist's intelligent study of Rembrandt's art. Indeed, the picture called *Mes deux*



LA TOILETTE DE VENUS

BY H. FANTIN LATOUR

*Sœurs*, painted in 1859, and *The Dubourg Family*, have the same intellectual and artistic qualities. Perhaps the last-named is his masterpiece in this way. His genre paintings have the same qualities, and show the artist's power of investing his portraits with the mood of familiarity, of thoughtfulness and repose, that make them so attractive. A good example is the work called *L'Etude*, a painting full of quiet charm. It shows a young woman seated before an easel, her head thrown back a little in an attitude full of reflection, before she commences to paint on a canvas a vase of flowers which stands on a small table beside her.

It is as a painter of flowers and still-life that he is best known, and there are very few modern artists whose feeling for beauty in such subjects can make them so sublime. He well carries on the traditions of the old Dutchmen, like Van Huysum, Van Erlost, or Kalf, and it cannot be denied that Fantin is no unworthy successor to these masters.\* For if we study choice examples—such as here reproduced of his earlier work,

that is, pieces painted between the years 1860 and 1880, one can see how exquisitely he portrayed flowers, what superb harmonies he got out of their varied colours, and in what a sensitive and genuinely poetical way he not only depicted them, but also fruit, and the dishes and baskets they lie in. All these accessories are painted, too, with unusual sensibility for the beautiful quality of his medium.

Space does not allow in this article the opportunity to describe or point out the merits and beauties of his lithographs, but let it be said that this branch of his art is not the least important of his life-work.

In conclusion, though his earlier portraits and figure works are influenced by Rembrandt and Hals, and one thinks of Chardin and Courbet a little when studying his best flower and fruit pieces, and of the Venetians where his idyllic compositions are concerned, it must be admitted that Henry Fantin Latour was an artist who will always rank high, and who always painted with sincerity and with singular refinement and tenderness of feeling.

# Notable Collections

## The Japanese Collection of Mr. W. Harding Smith, R.B.A. Part II.—Bronzes, Paintings, Lacquer, Pottery By W. G. Blaikie Murdoch

It was shown, in the previous article on Mr. Harding Smith's collection, that it illustrates well every chapter in the multiform history of the decoration of weapons in Japan. The collection is opulent, too, in fine old bronzes; it embodies a rich gathering of pictures, woodcuts besides actual paintings. And there are many exquisite pieces of porcelain, faïence, and lacquer, concerning Japan's work, in which last-named medium Mr.

Harding Smith has himself written. His treatise on the subject was read before the Japan Society of London, on May 9th, 1906. And at an earlier date, March 22nd, 1899, he had read, before the same society, an essay, *The Cha-no-Yu, or Tea Ceremony*, this essay perforce relating incidentally to the ceramic craft. Both papers may be found in the

published proceedings of the Japan Society, under the dates aforesaid. But each has likewise been printed independently, as a slim book. And they are precious alike to collectors, or to students merely, of the art of the Celestial Empire.

Almost from time immemorial, Japan gave a rare skill to glyptic ornamentation, on the backs of circular mirrors of metal. A collection of these is among the most valued possessions at the

Imperial Museum, Tōkiō; and a sculptured mirror is one of the loveliest, as also one of the oldest, of Mr. Harding Smith's treasures. Nor is it surprising that Japan should have lavished artistry on the mirror, since this, with her, is no mere servant of human vanity, but a thing of religious significance. One of the earliest of her legends tells how Amaterasu, the solar



NO. 1. BRONZE MIRROR WITH DECORATIONS IN RELIEF



PORTRAIT OF THE MISSES PAINE  
BY SIR JOSHUA REYNOLDS, P.R.A.



goddess in the pantheon of Japan's pristine faith, Shintō, hid herself sulkily in a cave, her fellow-immortals being much exasperated by the consequent darkness. And thinking to stir the jealousy of the goddess, by showing her a female, fair as herself, they presented her with a mirror, whereupon Amaterasu duly came forth to shine again. Apart from recounting this pretty tale, manifestly referring to an eclipse of the sun, the two old storehouses of mythology, *Kojiki* and *Nihongi*, either completed in the eighth century A.D., assert that a mirror was employed by the gods to create the progenitors of the Mikados. And thus it was that the mirror became a sacerdotal symbol in the Land of Sunrise, a circular looking-glass being to-day the object, on the centre of the altar, in every, or nearly every, Shintō shrine.\*

The faith of old reposed in mirrors is instanced by an episode in the book, *Tosa Nikki*, by Ki no Tsurayuki, who was appointed in 930 governor of Tosa, a province in the island of Shikoku, far in the south of Japan. And in his book he describes in prose, interspersed with verse, his journey from Tosa, home to the capital, Kyoto, the word *nikki* meaning "diary." At the time of this journey, the now vast seaport, Osaka, was known as Naniwa, or Rapid Waves, on account of the difficulty pilots experienced in steering junks thither. True to their bad reputation, the seas about Osaka were tempestuous as the barque of Tsurayuki neared the port. And fearful for his life, he cast his mirror overboard, the storm straightway subsiding, he declares. A man like the Tosa governor, scholar and connoisseur, as well as member of the *noblesse*, may be assumed to have possessed a bronze mirror of the finely sculptured sort. And the one with which he wrought his miracle was quite probably much similar to that belonging to Mr. Harding Smith, its mode of ornamentation indicating that it was fashioned no later than Ki's day (No. i.). It closely resembles the characteristic mirrors of China under the T'ang dynasty (A.D. 618-907), for in the tenth century the Japanese bronze-workers in little, like most of their fellows in other arts, were still greatly given to emulation of Chinese work.

In Japan to-day Shintō has nearly twice as many fanes as Buddhism has, Shintō being also the sole acknowledged creed with the Mikado. Yet it was the Light of Asia, which brought to the

land almost everything fine she has had. The founder of Buddhism, Gautama, thought to have lived near Benares, about the time of Phidias, had not been long dead ere the religion he had taught was divided into two main branches. Whereas its votaries in Burma, Ceylon, and Siam changed little in the founder's teaching, the Buddhist clergy in India began to pay obeisance to the vast and varied pantheon of Brahminism, those very deities against whom Gautama had carpied.† It was from India, through China and Korea, that Buddhism reached Japan, thus becoming acquainted with those gods of Brahmin origin. And this explains the wide diversity of Japanese Buddhist painting, so beautifully represented here by the picture of the goddess *Bensaiten*, or *Benten* (No. ii.). Worshipped for her power to confer good luck, she is nevertheless primarily the patroness of æsthetics, in particular the art of rhetoric, *bensai* meaning "eloquence," and *ten* is a suffix, signifying any minor deity. The fifteen sons of the goddess are the people depicted in the foreground of the picture, which would seem, from its style, to have been painted in the Kamakura period (A.D. 1192-1348), the extant Buddhist paintings of which time are infinitely few.

Fenollosa has observed, cautiously, that a number of the most famous of the older Japanese paintings are in likelihood only copies of copies. With Western artists, originality is in general thought nearly the crowning gift; with Western connoisseurs, a frequent aspiration is to possess none, save things which are unique. But, as those readers who have lived in the Orient will agree, admiration for originality is curiously uncommon with the Oriental. In consonance with heads of temples in Japan, as with private collectors there of art, there was long widespread a tendency to prefer, to anything new, a good duplicate of a renowned old work. And since able, even celebrated, painters thought it in no way demeaning to set their hands to the copying, this was often done splendidly. Thus the *Bensaiten* may really have been painted considerably later than that period, whose mode it reflects. Nor would it be other than rash to claim of Mr. Harding Smith's examples of Sesshiu and Soami, Masanobu and Motonobu, that they are quite certainly the very work of those masters. Nevertheless, these are pictures of the highest interest, being finely emblematic of the four men at issue, who in turn are symbolic of the main trend of painting in Japan during a time when she practised the art with signal skill—the Ashikaga period (1348-1573). It must be borne in mind that, early in the Kamakura epoch, intercourse

\* Some authorities hold that the use of the mirror, in Shintō worship, is not indigenous to that faith, having been introduced into it from Buddhism. *E.g., A Handbook for Travellers in Japan*, by B. H. Chamberlain and W. B. Mason. London, 1891. Contrast, however, passages on the mirror in *The historic Japan*, by Neil Gordon Munro. Yokohama, 1911.

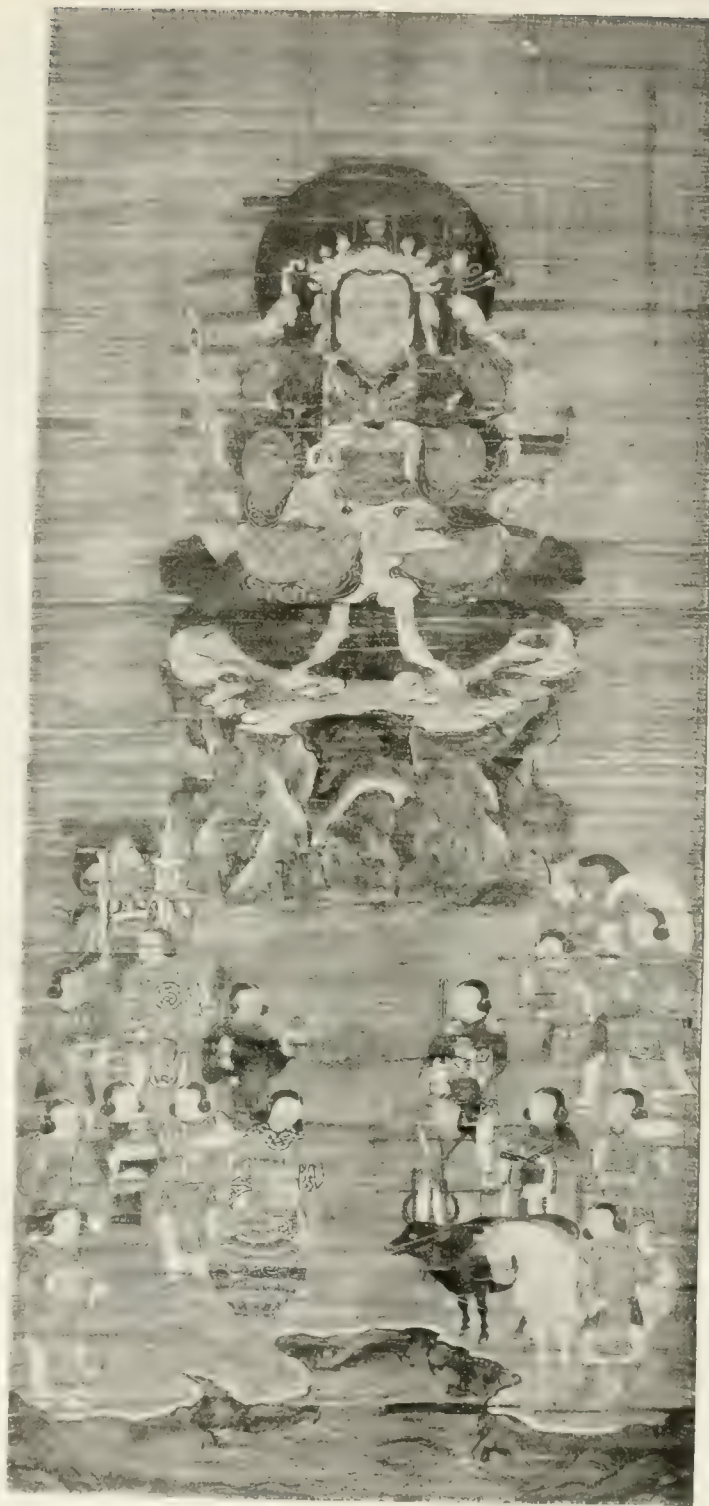
† *The Religion of Japan*, by W. L. Guthrie. New York, 1895.

between Japan and China had begun quickly to pass away. But the Ashikaga Shoguns, being men of keen artistic tastes, held that Japan had impoverished her intellectual life by her loss of friendship with China, and they gradually restored Chinese art to its position as a criterion for the school of Japan, painting being the branch of art there most influenced by this revival.

In the grounds of the temple of Sōkoku, at Kyoto, there grows "The Plum-Tree of the Nightingale," enjoying something of celebrity, because said to have been transplanted from the garden of Murayuki, of *Tosa Nikki* fame. At this temple it was that Sesshiu (1420-1506) had his theological training, having entered the priesthood at the age of thirteen.

And going to China, to pursue artistic studies there, he was asked by the Emperor to paint landscapes on the walls of the Li-pu-in, or Office of Ceremony. Never before had a

Japanese received a commission from royalty in the Middle Kingdom, and Sesshiu included, in his resultant mural paintings, a picture of Fuji-San.



NO. II. THE GODDESS BENZAIEN

ANONYMOUS PAINTING

It is told that, his ordination vows notwithstanding, he had the frailty of fondness for saké, having great faith in deep potations, together with playing his flute, ere starting work with his brush.\* Be that true, the inspiring value of wine is demonstrated richly by the art of Sesshiu, superb master that he was in landscape, and as bird-painter surely without rivals, save among his compatriots, or the Chinese (No. iii.). Western writers are prone to speak of the Japanese, as preferring a frankly decorative to a representational art. But to speak thus, is to betray scant acquaintance with the sons and daughters of Nippon. There was lately completed in Tōkio a building in the classic formula, whose columns, however, are neither Ionic, nor Corinthian, nor Doric, the capitals being carved with animals' heads in the most naturalistic fashion. And that is typical of the Japanese, for if there is one thing beloved of

them as a people, it is the vivid delineation of

\* *The Japanese in China*, by S. I. H. KAWA, 1899.

## *The Japanese Collection of Mr. W. Harding Smith*

animal life. Small wonder that they worship Sesshiu!

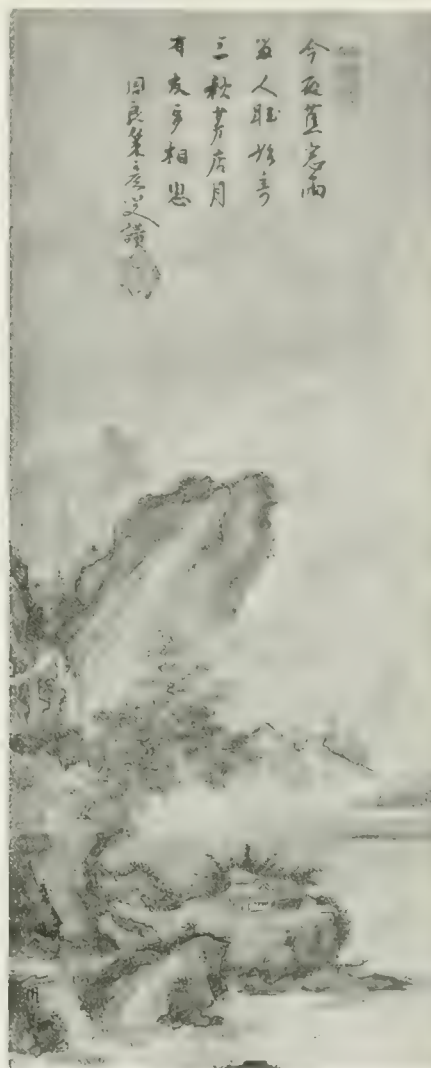
Although Sesshiu went to study in China, the

Masanobu was born in 1453, living, like Raphael and Watteau, only to the age of thirty-seven. But high as this master's talent was (Nos. v., vi.), never



NO. III.—BIRD STUDY      PAINTING BY SESSHU

Chinese idolised by him and his group were not, really, their own contemporaries. They were the painters who had worked in the time of the Sung dynasty (A.D. 960-1280), when China had attained perhaps her crowning glory in painting. Let readers recall, say, the anonymous Sung painting in the British Museum, called *Lotus, White-Heron and Kingfisher*, and they will mark the similarity here to Sesshiu's art; or let them recall the Sung painting in the Boston Museum, called *Winter Landscape*, the artist being supposedly Fan Ku'an, and they will note its resemblance to the work of Soami (No. iv.). He lived at the same time as Sesshiu, the exact dates of Soami's birth and death being unrecorded, apparently. And Kano



NO. VI.—LANDSCAPE      PAINTING BY KANO MASANOBU

did he reach a skill comparable with that of his son, Motonobu, who, born in 1476, was granted a life of 83 years. He is among those few bird-painters rivalling Sesshiu; he painted exquisite landscapes, these forming another instance of the debt of the Ashikaga artists to the Sung school. And he showed himself a vigorous draughtsman in his Buddhist figure-pieces, the subject of the one shown here being occasionally a puzzle to Occidentals (No. vii.). Why is it, they will ask, that Kwannon, deity of compassion, is sometimes shown as a man, more frequently as a woman, being also in numerous cases depicted with a feminine mien, yet with a male figure? And the explanation is, that Kwannon is thought of as

combining the most endearing traits of both sexes. Which deity do you chiefly long to see in the hereafter? asked a Japanese peasant woman

by those kind, friendly people, the humbler Japanese, virtually the sole people in Japan with whom Buddhism is still anything of a force.



NO. IV.—LANDSCAPE. PAINTING BY SOAMI

once of the writer, adding that her own choice was for Kwannon. And she is, indeed, of all gods or goddesses, the one best and most widely loved



NO. V.—CHINESE BOYS  
PAINTING BY KANO MASANOBU

It was in mid-Ashikaga years that there began the writing of those plays known as Nō, which, enshrining some of the loveliest passages in all Japanese poetry, evolved from the popular dramatic performances held at Shintō shrines. Meaning intellect or ability, Nō became the term for the new plays, partly because the dramatists, mostly Buddhist priests, sought to appeal only to the intellectual, and more especially because those,

taking rôles in Nō, were considered people of exceptional ability; for the cast in Nō was always amateur, the ordinary theatre being, in fact, unknown in Japan till the seventeenth century. Many of the masks, carved for the players in Nō, are among the gems of Japanese sculpture. And possessing one of these masks, Mr. Harding Smith likewise has many fine things of that time, signalised by the fall of the Ashikaga, the rise to power of Hideyoshi. Of such things is a painting by Sanraku (1559-1635); of such are early pieces of the Satsuma and Yatsu Shiro wares.

Returning in 1598 from the war which Hideyoshi launched upon Korea, a war from which the peninsula has never quite recovered, two Japanese generals, Kato Kiyomasa and Shimazu

Yoshihisa, brought with them Korean potters, presumably as captives. Shimazu was chieftain of the clan of Satsuma, the present province of which name was in his time the clan's territory, being situated far in the south of Kyushu, the southernmost of the islands constituting Japan



NO. VII.—KWANNON PAINTING BY KANO MOTONORI

proper; and at Kagoshima, the principal town in Satsuma, kilns were established by Shimazu, with his Korean captives as directors. On the chieftain's death soon afterwards, no fewer than thirty-three of his *samurai* testified their grief in the orthodox way, committing *hara kiri*,\* which was, after all, a somewhat fantastic act. Nor is the game, still popular with Japanese children, of simulating the *samurai* shedding his own gore quite the prettiest of those children's pastimes. Nevertheless, the departed Shimazu merited heroic devotion, considering the beauty of the pristine Satsuma pottery, a homely beauty, as of a picture by Chardin or Vermeer van Delft. For the decoration of this pottery consists, as a rule, only in a glaze of yellow hue, the early pieces seldom or never bearing a cipher.

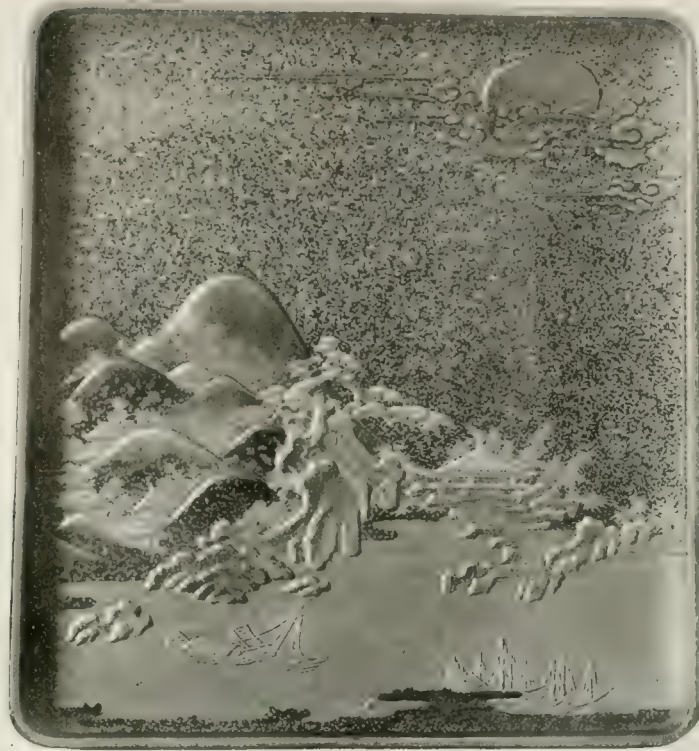
Unmarked also, usually if not always, are the early pieces of Yatsu Shiro, which ware was inaugurated in Japan by Kiyomasa's captive, originally called Sonkai, later Agano Kizō. But it was as a protégé

\* *Harvest of the East*, by E. Papinot, Tokyo, 1909.

at Hosokawa Tadaoki, a nobleman who was himself a distinguished poet, that Sonkai instituted the kilns for the making of the new ware. These stood near the village of Yatsu Shiro, on Tadaoki's estate in the province of Higo, whose southern boundary is contiguous with the northern of Satsuma. Several of Japan's ceramic creations, owing to the constituents of their

earth, are not exactly porcelain, nor exactly pottery, being describable merely by the evasive term "porcellaneous,"\* and to this class belongs Yatsu Shiro. The paste is of a gentle grey shade, the decorations being attained by inlaying white clay in grooves cut in the paste. This mode had been employed by the Koreans from early times, their high skill in it being mentioned in a Chinese book of the mid-fourteenth century.† But the Japanese adepts in the procedure soon came fully to vie with their Korean preceptors.

The outset of the Tokugawa age, beginning just after Hideyoshi's death, witnessed a marked development in Japanese art, of which development Mr. Harding Smith's lacquered works are an excellent illustration (Nos. viii., ix.). Iyeyasu, the first Tokugawa Shogun, was friendly at the start towards Japan having foreign trade, and correspondence on this subject passed between him and James VI. of Britain,‡ Iyeyasu having become Shogun in that same year, 1603, which saw James unite the Scottish and English crowns. Meanwhile, however, converts had been won in



NO. VIII. BOX DECORATED WITH BLACK LACQUER, GOLD AND CARVING

large numbers in Japan by the Christian missionaries from Spain and Portugal, and Iyeyasu was assured that these people had really come with intent to facilitate a naval invasion. His dread of Christianity was the greater, because the converts to the faith included several influential noblemen, among them Hosokawa, the patron of Yatsu Shiro ware. And banishing the missionaries,

launching, too, a savage persecution against the native Christians, the Shogun saw fit to frustrate trade between Japan and abroad, passing a law that all Japanese ships, large enough to admit of their sailing out of sight of land, should be destroyed. During the rule of Iyeyasu's successor, Hidetada, the British founded a trading-station on Hirado Island, off the Kyushu coast, analogous French and Dutch ventures being also begun then.§ But the third Tokugawa ruler, Iyemitsu, renewing the persecution of the Japanese Christians, issued an edict forbidding all Europeans to live in, or even enter, Japan, with the exception of a prescribed number of Dutch, whose mercantile operations, however, were strictly relegated to the little island of Deshima, near Hirado. Iyemitsu went so far as to oust all Koreans. He would not allow more than a fraction of trade between Japan and China; he sternly prohibited all Japanese from going overseas; and in this way it was, then, that Japan entered on that policy of isolating herself, which she was to maintain rigorously till the mid-nineteenth century. Now, as the writer noted in the former article on Mr. Harding Smith's collection, in early Tokugawa years the hieratic

\* *Journal of the Asiatic Society of Japan*, vol. xiv., p. 1918.  
† *Journal of the Asiatic Society of Japan*, vol. xiv., p. 1917.  
‡ *Journal of the Asiatic Society of Japan*, vol. xiv., p. 1917.  
§ *Journal of the Asiatic Society of Japan*, vol. xiv., p. 1917.

§ *Journal of the Asiatic Society of Japan*, vol. xiv., p. 1917. Article, "Captain John Saris."



No. IX.—LACQUERED INRO. ONE IN TOP LEFT BY KOYETSU. THAT AT TOP CENTRE BY KŌRIN.

architects and sculptors inclined, perhaps even more than in any previous epochs, to follow Chinese styles. Nevertheless, on the whole, Japan's shutting herself off had the natural result of making her markedly self-reliant, or individual, in her art. And her finest lacquers are salient among the things reminding of this.

Mr. Harding Smith's collection of lacquered *inro*—those little boxes which were slung on the sash, and were used for carrying medicines—is one of the very rarest collections of these things

ever brought together. Here is a work by Koyetsu (1558-1637), who, famed as a learned judge of old swords, renowned for his calligraphy, was reckoned easily the first lacquer-artist of his day, his skill bringing him divers commissions for lacquered articles from the Shogun's court. Here, too, is a work by Kōrin (1661-1716), who, learning the lacquering craft in Koyetsu's studio, came to compete with, if not far to surpass, his teacher. In this *inro* by Kōrin, the black lacquer is enhanced by inlays of mother-of-pearl, together with a



NO. X. SMALL BRONZES

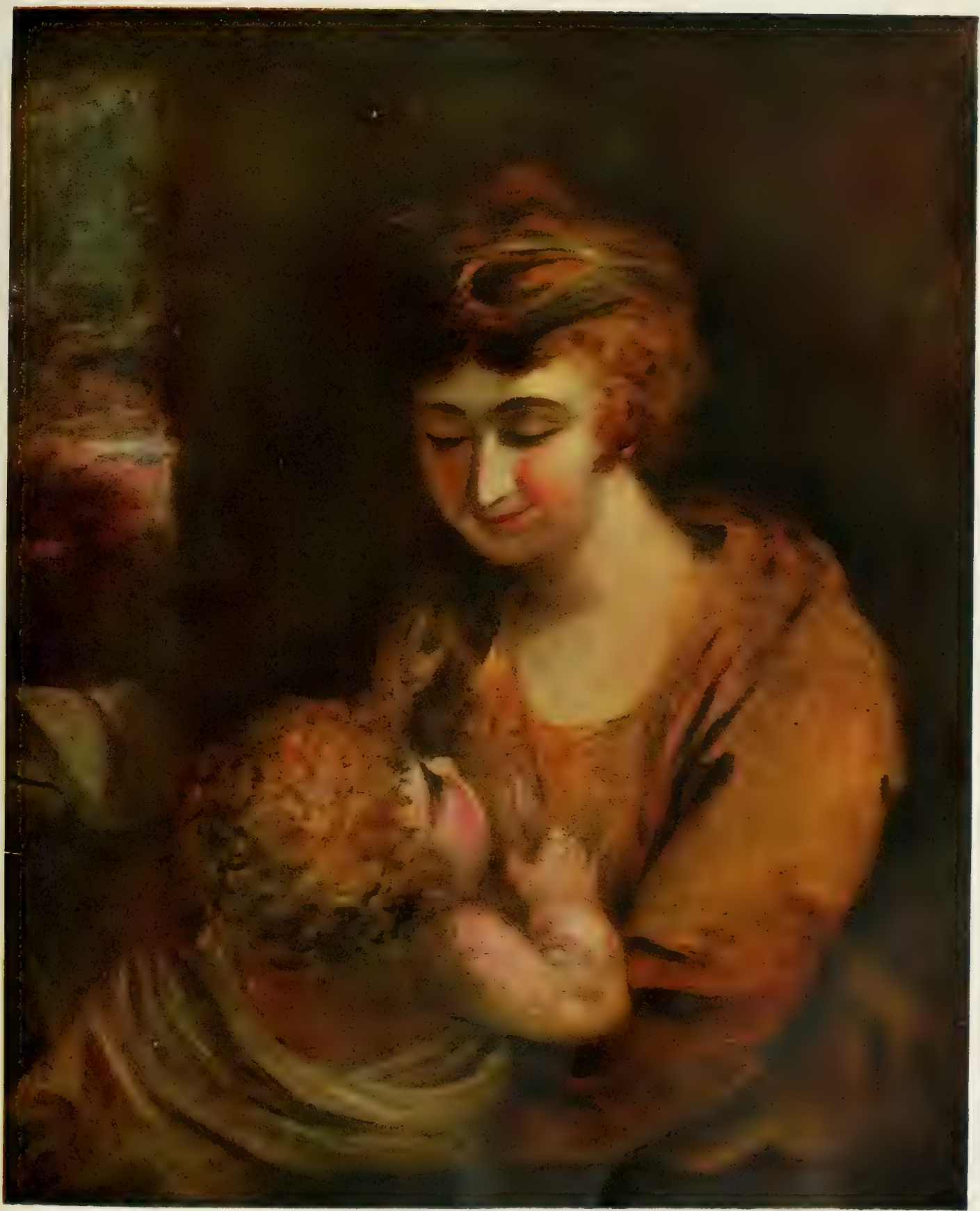
(1) KOBO DAISHI

(2) CANDLESTICK

(3) INCENSE BURNER

picture of a stag, made by inlaying lead. In a great many of the other *inro*, the lacquered ground of red, brown, or black, and the pictures or diaper in gold, are but a moiety of the embellishment, a wide variety of incrustation having been employed by the craftsmen, and several of them utilised carving furthermore. It would be hard to find anywhere in art, the school of François Boucher not excepted, anything so neat and deft as the best of the *inro*. They are the sort of art the elves may be imagined making in fairyland!

A good number of Mr. Harding Smith's small bronzes are of sacerdotal import (No. x.). Witness a superb candlestick; a figurine of the celebrated priest, Kobo Daishi, this piece having probably been made rather later than the former; and an incense-burner, in likelihood of yet later making than the figurine. The market for these small sacerdotal bronzes was very large during the early years of the Tokugawa, for it was part of their policy to abet Buddhism. As a foil to Christianity, Hidetada made it unlawful for any household in



MRS. JACKSON AND CHILD  
BY JOHN JACKSON



Japan to be without a Buddhist image, unlawful for any male in the land not to be on the communion-roll of a Buddhist temple. But if these Shoguns were narrow in some of their ideas, they were able legislators, strongly quelling turbulence with the barons, so that, waiving the religious persecutions, the opening sixteen-hundreds brought to Japan a welcome cessation of civil war. Endless

people of the mercantile class grew quickly rich in consequence, and whereas, hitherto, the more costly species of art had been a thing only for the Mikado's and Shogun's courts, the temples and nobility, beauty in the home was now widely requested by the rich tradesmen. They were the main patrons of the small bronzes and lacquered articles; and this increase in the market for art had the effect, likewise, of stimulating aspiration among men concerned with ceramics.

At the time Kōrin was at the height of his power and fame, there lived the potter Nomura Ninsei, who, avid as Wedgwood or Bernard Palissy to learn all the arcana of ceramics, is sometimes claimed to have been the earliest, making in Japan enamelled pottery in polychrome. The Ninsei piece shown here would seem to have been fashioned for one of the Shoguns, bearing, as it does, the Tokugawa crest—three lilies within a circle (No. xi.). But this piece is by no means necessarily the master's own work, for he conducted six different kilns in Kyoto or vicinity, and he



NO. XI.—(1) NINSEI VASE

(2) KIYOMIDZU BOTTLE

although others maintain that he personally used gold freely.† Among the kilns of his founding at Kyoto was Seikanji, at which kiln was originated, shortly after the master's time, the species of enamelled pottery in polychrome called Kiyomidzu (No. xi.). Numerous men winning wide fame as potters or porcelainists, served apprenticeship at one or other of the kilns conducted by Ninsei, who was also an expert modeller of small sculptures in faience, taking his subject-matter for such art from the life of the humble people. But it was in the eighteenth century that Japanese art depicting that life flared into a splendour, and Mr. Harding Smith's treasures of the seven-hundreds, and still later epochs, are of such large number and of such excellence, that description of them must be reserved for a separate article.

\* *Japanese Pottery*, by Sir Augustus W. Franks. London, 1906.

† *Guide to Eastern Art*, prepared by the Imperial Japanese Government Railways. Tokio, 1914. Article, "Kyoto."

‡ *The A B C of Japan—Art*, by J. I. Blacker. London, 1910.

cannot be supposed to have made all the things which, emanating from these kilns, are therefore usually known by his name. He did occasionally incise a cipher,\* the vase at issue being unmarked, however. And it should be noted that the crest, with certain of the other decorations, are in gold, the use of which on pottery is asserted by some to have been started not till subsequent to Ninsei's day,†

## NOTES AND QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

"THE DEATH OF SOPHONISBA" (No. 345).

SIR,—We have discovered the subject of the painting, which is *The Death of Sophonisba*, but are in the dark as to the artist, so have enclosed photograph for reproduction. Picture dimensions, 6 feet by 7 feet 6 inches.—MOLINEUX & SON.

UNIDENTIFIED PORTRAIT (No. 346).

SIR,—I should be glad of information concerning this portrait, both as to painter and sitter. It will be noticed that the person depicted carries a folding rule in his right hand.—A. N. MILLER.

UNIDENTIFIED PORTRAIT (No. 347).

SIR,—I believe this portrait to have been painted by Hoppner. Can some reader confirm this, or afford further details concerning the portrait?—C. S. VICCARS.

UNIDENTIFIED PORTRAIT (No. 348).

SIR,—This portrait is 3 feet square, without the frame. The dress is of old wine colour, and falling from the head is a rich green draping. By the side of the face you will observe a gold shield (worn by Dutch ladies). I have not had the picture touched in any way, so you will notice the dirty streaks about the face, breast, and neck.—J. J. SHUTTLESWORTH-SWABEY.

AN  
INTERESTING  
WINE GLASS.

SIR, — Recently I came possessed of a very interesting and, I believe, rare glass, a photo of which I enclose. The bowl has round the bottom raised sprays of flowers, not impressed. I have not come across it mentioned in any of the books

on the subject of "Old Glass." The only others I know of are: three in the collection of Mr. Scholes, of Manchester, and one with Mr. Kay, of Edinburgh.

Perhaps your readers could inform me if there are any more. I am given to understand they are very rare.—A. J. YOUNG.

UNIDENTIFIED PAINTINGS (Nos. 336 and 338),  
June, 1920.

By a typographical error, the enquiry concerning the above appeared over the name of W. G. Church, instead of over that of Mr. Jorge Alexander, of Lima.

SLIP BOWL (August, 1920).

SIR,—Judging from the ship and the royal arms on the bowl described on page 224, it must date from the reign of Anne. There are features in the ship, such as the bobstay, the jib-boom, the two jibs and the reef-points, that could hardly have been found together before 1700, though singly they might each have occurred some years earlier. The arms are clearly not those of William and Mary or the Georges, and are equally inaccurate for either the Stuarts or Anne, having in either case the right charges, though wrongly arranged.

As it happens, I have under my care one of the Serpentine models from Cuckfield Park, with almost exactly the same arms and the same scroll pattern decoration. A photograph of this model may be seen in *Country Life*, page 312, 1919—the bottom ship. The arms in this case are the same as



(345) THE DEATH OF SOPHONISBA



(346) UNIDENTIFIED PORTRAIT

those on the bowl, with the exception that England and France have exchanged places. This model belongs without a doubt to the period 1700-1715, and probably to the earlier half of this period. In my list I called it a sixty-gun ship of about 1705.—R. C. ANDERSON.

SIR,—The royal arms, although very roughly drawn on the bowl, are sufficiently clear to indicate that it was made in the last seven years of the eighteenth century. It is not *earlier* than 1793, for the arms of France do not occupy the second quarter. In that year Louis XVI. was guillotined, and France becoming a Republic, the French lilies then disappeared from the royal shield of England, and the Scottish lion (which for many years had occupied an uncomfortably cramped position with the three lions of England in the first



(347) UNIDENTIFIED PORTRAIT

quarter) would naturally take their place. The bowl is not *later* than 1801, for in that year, by a Royal Proclamation, the royal arms were declared to be—I. and IV., England; II., Scotland; III., Ireland; and on an escutcheon of pretence, ensigned with an electoral bonnet, the arms of the King's Hanoverian Dominions. The Hanoverian arms had been borne since the accession

of George I. in the fourth quarter of the royal shield, and as they contained three lions, a horse, several hearts, and the crown of Charlemagne, the artist (?) who decorated the bowl very wisely shrank from completing his task, and substituted a blob of yellow, on which, perhaps, he intended to scratch an "H." In any case, he indicated clearly that the fourth quarter was not the same as the first. He had learnt from experience that with the materials he was using, and with



(348) UNIDENTIFIED PORTRAIT

his limited skill in drawing, it had been difficult to draw even three lions in the first quarter

The ship is not the only nautical decoration on the bowl, for the round ornament is no doubt intended to represent the face of a mariner's compass, and with less certainty we may guess that the animal's head on the bottom of the bowl is a figure head.

It seems to have been a common practice in Liverpool (and no doubt in other parts of England) to have bowls designed to commemorate the launching of a new ship, and this slip bowl may have been used first at the launching of the ship drawn on the side of it, which, judging from the height of the stern, the presence of the royal arms, and the fact that republican France declared war on England in 1793, was very likely a man-of-war.

(Rev.) W. F. JOHN TIMBRELL.

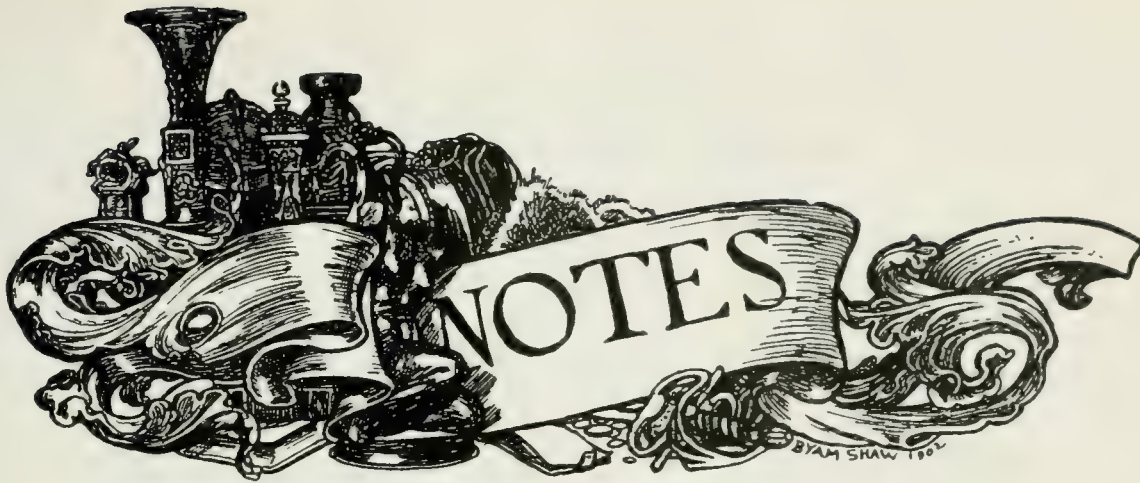
UNIDENTIFIED PORTRAIT (No. 339), July, 1920.

SIR,—I have an oil-painting similar to the above, and although the dress is slightly different, yet the features would lead one to think that the subject of the painting was the same in both cases.

My painting is in very good state of preservation, and the colouring is lovely. The lady's bodice is blue, and she wears a red cloak lined with ermine. I purchased this picture some years ago in Ireland. The vendor told me that the house from which he secured this picture also contained a genuine Gainsborough, and in his opinion (and, he stated, also in the opinion of others capable of judging) this painting was by Sir Peter Lely, and the subject was a court beauty of Charles II.'s time. I have never had the picture examined by an expert, but simply bought it because I liked it. Of this I am positive—that the subject of Mr. Dendy's and my picture are one and the same person.—JOHN A. MURPHY.



AN INTERESTING WINE-GLASS



### The Osorapis-Artemis Ring

It was some fourteen years ago that I acquired from Count Dmitri Obrescöff, the son of a former Ambassador to the Court of Naples, this interesting ring. Obrescöff himself had been Chargé d'Affaires in Paris during the Franco-German war, and the letters both of his uncle, the great Chancellor Gortchacow of Russia, and of Prince Bismarck, used to pass through his hands.

The stone, a carnelian, had been found in a grave during excavations at Cumæ, conducted by the Count of Siracusa, the brother of King Ferdinand of Naples, some seventy years ago. On that occasion various distinguished people were present, and His Royal Highness had the stone set in a gold ring after the style of some old rings found in excavations at Pompeii, and gave it to the Countess Obrescöff, the wife of the Russian Ambassador.

It is said that stones of this type were brought from the eastern coasts of the Mediterranean, and, although there is not another one like it in subject, there is proof in this one of the probability of that theory. The intaglio represents a blending of three different cults, about the time of the introduction of the rites of Egypt into Italy, and is evidence

of the shrewd intelligence of the designers, who saw what would be required at the centre of the Roman Empire.

On the right of the impression, made from the ring, is Jupiter-Osiris, known as Osorapis, seated on a throne. In his head-dress appears to be a lotus-flower; the sun is in the sky near him, thus indicating Osiris. Facing him is Isis, with the sistrum in her left hand, and in her head-dress either the feathers or the lotus-flower. Between the two is Artemis of Ephesus. Her many breasts, symbolising the productive forces of nature, hang down her body, and her two hands are extended open on either side, each being supported by

tripods. By her is the crescent moon. It is the presence of Artemis of Ephesus that suggests the origin of the manufacture of this intaglio.

It is the dual characteristics of the deity on the right, as Jupiter and Osiris, that indicate the transition period when the rites of Isis were taking a fashionable hold upon Italian society, preparatory to the later wave of atheism, which swept the minds of the educated before Christianity had become sufficiently powerful to be acknowledged still later, under Constantine the Great, as the religion of the Roman Empire.



NO. I.—ANCIENT PERUVIAN VESSEL  
IN THE POSSESSION OF MR. W. CLAUDE JOHNSON

There is not another intaglio that shows this blending of the old Roman cult with the renovated

showing Artemis of Ephesus, her hands supported on the tripods, in front of each of which is a deer; on either side is a Nemesis of Smyrna, whilst to left and right of her shoulders are heads respectively of Helios and Selene. There is nothing either Egyptian or Roman in this group. In case 14 there is an intaglio on a sard portraying



No. II.

rites of Isis; though Artemis is to be seen on three intaglii in the jewel room of the British Museum. In case 41, but apparently unnumbered, there is an intaglio on a carnelian with a group



No. IV.

a single Artemis of the Diana type, said to come from Athens; the gem is unnumbered. In the same case there is another, bearing the number 774, representing a single Ephesian Artemis. There appears to be no intaglio of a Jupiter-Osiris or an Isis. The great interest of the intaglio in the above ring, apart from the interesting history of the ring itself, is that it shows the proclivity of an Empire at its zenith and decline to adopt for fashion's sake the imported religions of still more ancient countries, and in this particular instance it also indicates that there had been an attempt to propagate the faith of Isis and Osiris,



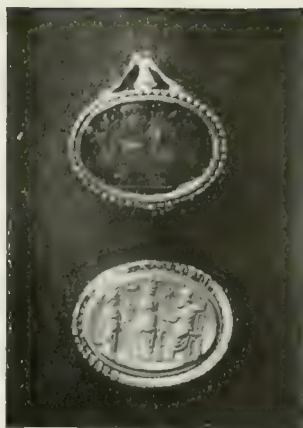
No. III.

perhaps earlier than the building of the temple of Isis at Pompeii, which celebrated the modified rites arranged by the Egyptian priest Manetho. Such indications of a transition period are always of intense interest.

H. P. FITZGERALD MARRIOTT.

#### Ancient Peruvian Pottery

THE extraordinary aptitude displayed by the ancient Peruvians for the manufacture of decorative pottery renders their wares of special interest at the present, when craftwork evinces so many efforts towards establishing a revised standard of design. The pottery to which allusion is made emanated from two centres on the Peruvian littoral: Truxillo and Nasca. When the Incas established an ascendancy over these districts, their Chimu inhabitants were producing pottery of considerable merit; but long previous, in what is known as the "Proto-Chimu" and "Proto-Nasca" period, the country had found in it a staple industry. Much of the finest work can be assigned to this vaguely defined era, which ceased about the third century A.D. "Proto-Chimu art developed in the direction of form, Proto-Nasca in the direction of colour," wrote Mr. T. A. Joyce in an able and erudite preface to the catalogue of the last exhibition at the Burlington Fine Arts



THE OSORAPIS-ARTEMIS RING.

characteristics of the wares of those two remarkable cultures.

The virile modelling of the four jars illustrated suggests that they were made in the Truxillo zone of influence. Sir C. Hercules Read, who has kindly examined photographs, considers they "are probably all of Chimu make." No. i. is a vessel of considerable interest, its decorative motive being a fearsome fanged figure, attired in a species of counter-changed tunic, and brandishing a human head. No. ii., which comes from Sir Spenser St. John's collection, displays marked feeling

in the treatment of the face. It is a specimen of the spout-cum-handle bottle so frequently met with in Peruvian tombs. Another example is shown in No. iii., although, in this case, the spout-neck is missing. The white tunic ornamented with a pattern in red may be pointed out as a feature of the figure. In No. iv. is given a simple jug of larger proportions, formed as a seated man whose hands are clasped or bound behind his back.

All four articles are now in the possession of Mr. W. Claude Johnson.

#### Old Fly-leaf Inscriptions (5)

A FAMILY register dating from the second half of the sixteenth century is of sufficient rarity to



ENLARGED IMPRESSION TAKEN FROM THE OSORAPIS-ARTEMIS RING.

Club. The justice of this distinction can be best appreciated after a comparison between the main

excuse a certain eagerness on the part of the relique-hunter who comes across it. That dealt

with in the present paper exists in a Frobenius folio: C. PLINII SECUNDI HISTORIÆ MUNDI, etc. (Basle, 1554), in the library of Mr. R. A. Coates, who purchased it for a small sum off a bookstall in Cambridge market during August, 1914. The intervention of the war delayed the publication of the entries, and it was not until the volume came out of storage in the present year that the matter was again taken up. The original owner was one John Thomas, who has noted on the title-page the loan of it to a certain Mistress Smith "at llanellie," for the use of "her coosen mr. smith whill he may have his owen book wh he confesseth to be att his owen home." Mr. Thomas's reason for making this statement is evidently intended to preclude undue retention, "for it is not absolutely my booke." In a sense, the register itself can only be classed with fly-leaf inscriptions for purposes of convenience, as it occurs about midway through the volume. The items are not arranged in strictly chronological sequence, whilst at least two of them are obviously not contemporary, although they may well have been copied from details in the owner's possession. The opening entries are lengthy and typical of the period:—

"memorandum that Willm flemyng, the eldyest sonne of crystofer flemyng, and Anne thomas, was boren one thursdaye, the xxvij daye of July, at syxe of the clocke in the morning being the powre of Jubiter, In the yere of our lorde god 1568, In the tenth yere of the raigne of owere soveraygne lady queene elyzabeth, in the fyfte daye of the monne, the sonne beyng in the 17 degree of leo and the mone in the, 18, degree of lybra."

"memorandum that Willm. thomas, the eldyest sonne of Robert thomas, and Janne flemynge, was boren, one mundaye, the laste daye of Julij, at tenne of the clocke at nyght, in the yere of ow<sup>e</sup> lord god one thousande fyve hundrette fowr score and one, and in the three and twentieth yere, of the raigne of ow<sup>e</sup> soverayng ladye queene elyzabeth, the sonne beyng in the nyntenthe degree of leo, luna beyng planette, of the power of hyr natyvyte, and the fyrst daye of the moone for the change was the daye before beyng sonnedaye at allmost one of the clocke in the afternone, the

moone beyng at the power of hyr byrth in the eyght and twentye degree of leo."

The remaining entries are detailed at less length, and extracts will suffice for most of them. A proportion appears to be personal memoranda, and thus we learn that John, eldest "sonne" of James Thomas and "Janne Man (?)," first saw the light on "theusdaye," 25th March, 1529, "in the xxist yere of kynge henrye the eyghte, at eyghte of the clocke in the mornyng," and also that he was married on Tuesday, 6th February, 1560. His wife's name is not mentioned, but the writer is careful to record no less than a couple of changes of address. He went to "bradcastell" on Thursday, 18th March, 1568, and to "llumyhangell (? Llanfihangel-y-bont-faen) to dwell, for good and al(l)," Monday, 5th February, 1570. A suggestive paragraph relates how "thomas hopkin thomas carne (?) ys sarvante was slayne by Rycha(rd) thomas at brodcastell the one tewsdaye beyng the xxiiind daye of ma— in the twelve yere of queene elizabeth Anno Dni. ~~1569~~ 1570 (sic)." Other matters were the birth of John "flemynge," Monday, 5th August, 1560, at one in the morning; the demise of "mr. James thomas Esquire"\* at a place which looks like "wycherlston," Thursday, 26th August, 1565, his burial taking place there on the following Saturday; the marriage of Christopher Flemynge, at "wylton," Saturday, the last day of August, 1566; the death in Cowbridge, Sunday, 5th August, 1576, at ten in the forenoon, of Jane Thomas, alias Man (?), and her burial at "Wyche . . ."; with the addition of two deceases in another family. Of these, the contemporary entry deals with Thomas Raglan, of "Lysworendy," Saturday, 24th January, 1581; the other, which is in dog-Latin, disposes of "Johēs herbet miles, als Raglande," 27th April, 1533, and concludes with the "cujus anima" formula.

I have been tempted to extend this account to what may seem inordinate length, but have been inspired by the desire to omit nothing which might assist a genealogist.—CRITICUS.

\* To be accurate, the "Esquire" and place-name have been filled in afterwards, which alteration not only accounts for the jumble of grades, but reveals proper appreciation of a now much-abused rank.





PORTRAIT OF A GIRL  
BY AELBERT CUYP





### The National Portrait Gallery

THE National Portrait Gallery has been congested almost ever since it was built in 1896, and one of the most arduous labours of successive directors has been to find accommodation for the continuous additions to the collection which have been made since then. Judging from the sixty-third annual report of the trustees of the institution, this heroic attempt to cram a quart into a pint pot has reached an impossible stage, and if the building is to remain without extension, the officials in charge of it will presently find themselves entirely submerged beneath stacks of un-hung portraits. Staircases, corridors, and cellars have all been converted into picture galleries, and numbers of works quite worthy of exhibition have to be regulated to the semi-obscurity of the reference department for want of sufficient space in which to display them. The most obvious remedy for this congestion would be an extension of the gallery, yet before this is commenced, it would be well for the Government to consider whether it would not be

wiser to construct an entirely new building for the housing of the nation's portraits. Only the uppermost floor of the present National Portrait Gallery is suitable for the display of pictures, for the other floors possess no top light, and with the introduction of the screens now required to provide accommodation for the over-numerous pictures, it is impossible to properly illuminate the majority of the latter or show them to the best advantage. If another site could be found for a new building, the

present one would be well suited for Government offices, or would serve admirably for the display of engravings or works in monochrome, as an adjunct to the National Gallery.

Twenty-five additions have been made to the collection intended for public exhibition, as well as numerous prints, drawings, and photographs for the reference library.

The former comprised the following oil-paintings:—

*George Canning*, canvas 63 in. by 58 in., by Sir Thomas Lawrence (from the Peel collection). Presented by Major the Viscount Lascelles.



SELF PORTRAIT

BY THE LATE ANDERS ZORN (1872)

*Admiral Lord Duncan*, canvas, 20½ in. by 24½ in., by John Hoppner (from the Camperdown collection). Presented by Mr. Henry Warriner.

*George Borrow*, canvas, 18¾ in. by 14 in., by or after H. W. Phillips. Presented by Mrs. Smith-Stanier.

*John Couch Adams*, canvas, 23½ in. by 15½ in., replica head only of the picture by Sir Hubert Herkomer, at Pembroke College, Cambridge. Bequeathed by the late Mrs. J. C. Adams.

*John Landseer, A.R.A.*, canvas, 36 in. by 27¾ in., by Sir Edwin Landseer, his son. Transferred from the National Gallery of British Art.

*Warren Hastings*, canvas, 29 in. by 24½ in., by L. F. Abbott. Bequeathed by Miss Marion Winter.

*Sir William Crookes*, canvas, 29¾ in. by 24½ in., by Paul Ludovici, 1884. Presented by the children of Sir William.

*Sharon Turner*, canvas, 29½ in. by 24½ in., by Sir M. A. Shee. Presented by Mr. S. G. Turner.

*Rev. John Flamsteed*, canvas, oval, 28¾ in. by 23¾ in. Painter unknown. Deposited by the Royal Society.

*William Wordsworth*, canvas, 49 in. by 39 in., by B. R. Haydon. Bequeathed by the late Mr. J. F. Wordsworth.

*View of the Old Masters' Exhibition at the Royal Academy, 1880*, containing fifty-eight portraits; canvas, 60 in. by 106 in.

And the following, purchased by the trustees:—

*Augustus John Hervey, third Earl of Bristol*, canvas, 49 in. by 39½ in. Old copy, after Sir Joshua Reynolds. *Gilbert Sheldon, Archbishop of Canterbury*, canvas, 29 in. by 23 in., by Sir Peter Lely.

*William Say*, canvas, 29 in. by 23 in., by James Green.

*Edward Montague, second Earl of Manchester*, canvas, 88 in. by 50 in. Studio of Sir Peter Lely.

*Dr. John Donne*, canvas, 20½ in. by 17 in., by or after Isaac Oliver.

*Sir William Scroggs*, canvas, 49½ in. by 39¾ in. Painter unknown.

*Thomas, first Baron Wentworth*, panel, 38½ in. by 28¾ in. Attributed to Hans Eworts.

*Thomas, second Baron Wentworth*, panel, 39½ in. by 27½ in. School of Hans Eworts.

*Henry Bennett, Earl of Arlington*, canvas, 47¾ in. by 37¾ in. Studio of Sir Peter Lely.

*Charles Mordaunt, third Earl of Peterborough*, canvas, 30½ in. by 24½ in. Painter uncertain.

Other additions were:—

*Field-Marshal Viscount Wolseley*, bronze bust, by Sir Edgar Boehm, 1883. Presented by the Dowager Viscountess Wolseley.

*Matthew Flinders, R.N.*, miniature on ivory, 2¾ in. by 1¾ in. Copy by Miss Jones. Presented by Professor W. M. Flinders-Petrie.

*James Lonsdale*, miniature in oils, by himself, 2¾ in. by 2½ in. Bequeathed by his grandson, Mr. H. W. Lonsdale.

Anders Leon Zorn, 1860-1920

THE death of Anders Leon Zorn, which occurred on August 22nd, robs Swedish art of its most distinguished exponent. Zorn, of recent years, was so generally regarded in England solely as a great etcher, that it will be news to many people that he not only achieved

a great reputation as a painter, but for many years regarded his etching merely as a relaxation from more serious work. Born in 1860, at Dalarne, in Sweden, Zorn as a child carved figures in wood so cleverly that, when fifteen, he was sent to Stockholm to study sculpture for a profession. He turned his attention, however, to painting, teaching art as well as practising it. His first successes were in portraiture in oils, more especially in representations of ladies and children. He became overwhelmed with commissions, and, with the money thus acquired, set off on a tour through Italy and Spain, especially studying light, colour, and atmosphere. The year 1882 saw him settled in London, which he made his headquarters until 1885. Here he repeated his Stockholm success, and exhibited a number of pictures and water-colours, chiefly of portraits and genre subjects, at the Royal Academy and Royal Society of Painters in Water-Colours. While in London he received his first lessons in etching from his friend and compatriot, Axel Haig, but did not seriously take up work in the medium until later. In the meanwhile he was making numerous and prolonged excursions on the Continent, and in 1885 transferred his headquarters to Paris, where his success was instantaneous. At the Paris International Exhibition of 1887 the artist showed two portraits, which gained him the first medal and the Legion of Honour. Two of his pictures, *Femme se Coiffant*, a nude study, and *A Fisherman*, were secured for the Luxembourg. It was not until the early nineties that he came to the front in etching. His *Madame Simon* and *En Omnibus* of 1891, and his *Portrait of Ernest Renan* of the following year, revealed him as perhaps the most original exponent of the medium since the death of Rembrandt. His method was almost entirely his own; with an apparently careless and almost rude technique, he could seize and convey the most delicate effects of light and atmosphere. As with his oil-paintings, his portraits are among his best works; but his studies from the nude, generally taken from unsophisticated Swiss peasant girls, are perhaps more wonderful. No one has realised with greater truth to nature the aspect of the undraped figure when seen under open-air conditions, under brilliant dazzling sunlight, or chequered by light and shade. With a few swift, sentient strokes, Zorn suggests the rounded forms of the limbs and body, and the texture of the firm, fresh flesh, and places them truly amidst the sun-suffused atmosphere. Zorn did not possess Rembrandt's imagination, or his wide range of power; he was essentially a realist, and drew nothing that he had not seen and felt, but within the limitations of his narrower and less idealistic sphere, he must be considered the peer of the great Dutch etcher.

#### The late Francis Edward James, R.W.S.

WE have also to record the death, on August 25th, of Mr. Francis Edward James, the well-known flower-painter. The son of the Rev. Henry James, Rector of Willingdon, Sussex, the late Mr. James commenced exhibiting at such London galleries as the Royal Society of British Artists during the eighties. Something over a decade ago, he was elected an Associate of the Royal Society of Painters in Water-Colours, and became a full member in 1916. He was also a member of the New

English Art Club, to which he had contributed for many years, and the Burlington Fine Arts Club.

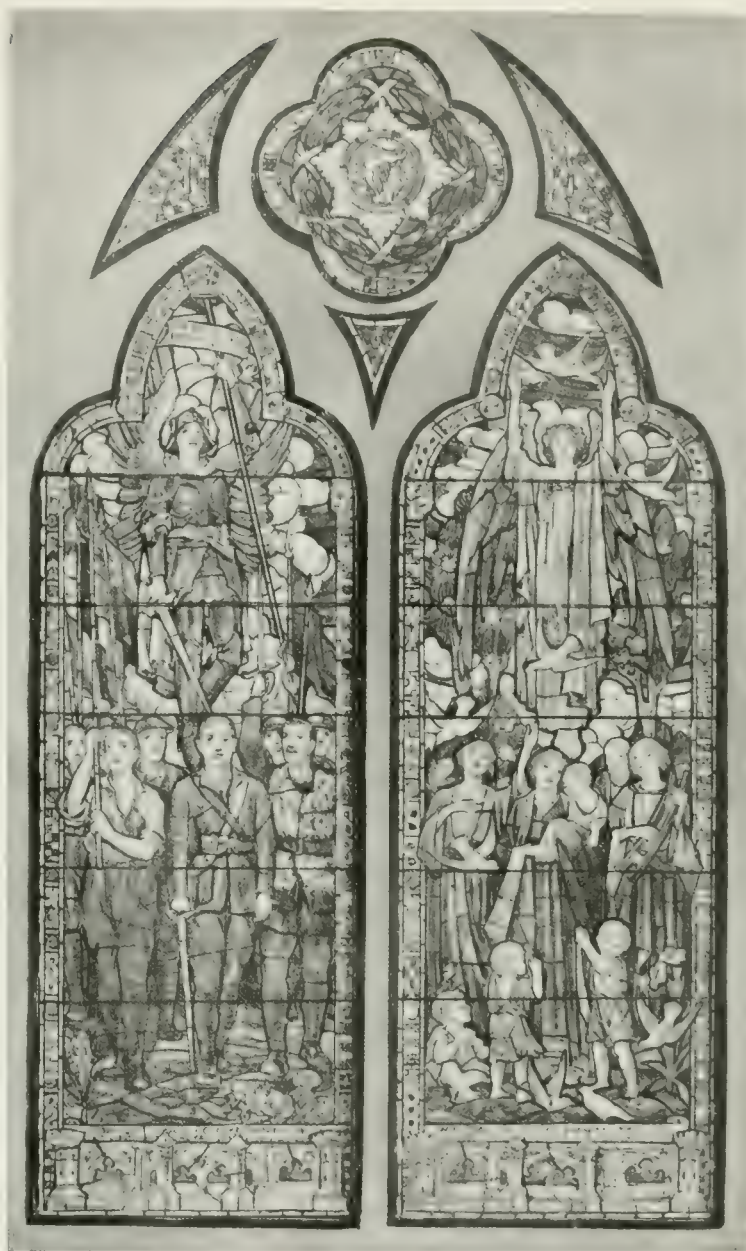
The late  
Edward Davies,  
R.I., 1841-1920

WE regret to announce the death of Mr. Edward Davies, R.I., which took place on August 29th at Leicester. The deceased gentleman was born in 1841, but did not begin exhibiting in London until 1880. He contributed numerous pictures to the Royal Academy and other Metropolitan exhibitions, excelling in painting rural scenery, and generally drawing his subjects from Wales and the Midlands. In 1896 he was elected a member of the Royal Institute of Painters in Water-Colours, and was a consistent contributor to its displays, being represented by several works at the last exhibition.

#### Colchester Museum Report

THE Colchester Museum of Local Antiquities, an article on which appeared in *THE CONNOISSEUR* for September, 1914, and several "Byegones" from which have since been illustrated in these pages, has issued its report for the two years ended March 31st, 1920. The general interest displayed in the Museum is emphasised no less by the large number of presentations to it than by the gratifying fact that as many as 97,640 persons visited it during the period covered by the report. Of the numerous items which catch the eye may be noted Captain

A. G. Wheeler's collection of Roman pottery, and other antiquities found in Colchester; an Anglo-Saxon bronze buckle, originally heavily gilt, from a gravel-pit at Feering Hill; five leather shoe soles with long pointed toes, thirteenth and fourteenth centuries, found in the river Colne; a collection of 123 Colchester tokens; an early nineteenth-century Lambeth stoneware jug, ornamented with St. George and the Dragon, and stamped MOOR, COLCHESTER; and a fifteenth-century wall painting on boards of the *Virgin enthroned*, from a house at St. Osyth. The last-named will eventually be placed in the Albert Museum and Art Gallery, now in process of formation. The report is tastefully produced, its value



MEMORIAL WINDOW BY W. McBRIDE

IN ST. JOHN'S CHURCH, BELFAST

being enhanced by the notes and illustrations provided by the indefatigable curator, Mr. Arthur G. Wright.

#### Memorial Window in St. John's Church, Belfast

To be truly pleasing and satisfactory, a war memorial must do two things: it must, in some way, symbolise or otherwise express the tragedy which is its first occasion; and it must, in quiet dignity and religious treatment, suggest that spirit of resignation and hope of eternal joy that religion brings to those whose heads are bowed in sorrow. These requirements are well borne in mind in the stained-glass window recently erected in St. John's Church, Malone Road, Belfast, to the memory of Adam Clark Capper, son of Adam C. Capper, Malvern, Malone

Road, Belfast. The window, a two-light one in the Gothic style, with the usual tracery openings, was designed and executed by Mr. W. MacBride, of the Craftworkers Limited. The subject symbolised in the window is that of Victory and Peace, Victory being represented by a group of allied soldiers with their banners, with St. Michael, in steel-blue armour, above; whilst Peace is shown as a winged figure loosing doves, and below, a group of female figures symbolising Freedom, Motherhood, and Love. As regards the colour-scheme, the stern drab hue of the soldiers' uniforms is admirably relieved by the brilliant treatment of the allied banners and the delicate touches of green, rose, and gold in the upper part of the windows, whilst the serene colouring of the female drapery lends a harmonic touch to the whole.

#### Carpets and Armour from the East

A FEAST of colour and design was afforded by Mr. Foster-Smith's exhibition of Persian carpets at the Burlington Gallery (15, Green Street, Leicester Square, W.C.2). Choice specimens from Shiraz predominated; but a couple of beautiful carpets from Saraband, a rare piece of Kazzak, two sumptuous examples of Khorassan, and a selection from Kurdistan, diversified the display. A few pieces of Saracenic armour were dispersed about the rooms, among them being an important helmet, and coat of intermingled mail and scales from Yemen, dating possibly from the twelfth century A.D. Both head-piece and coat were inscribed with Koranic texts, but it was curious to note that those on the latter, each scale of which was lettered in this way, had been inverted when the piece was assembled, suggesting that the armourer responsible for the task did not count reading amongst his accomplishments. Another interesting feature of the coat lay in an old restoration of a far-reaching damage done to the portion covering the right thigh.

#### The Twenty-One Gallery

LAST month's show at the Twenty-One Gallery (Durham House Street, W.C.2) was composed of a small assortment of paintings by modern painters, eked out by a representative selection of Mr. F. L. Grigg's dainty etchings in the portfolio. Chief honours fell to Mr. J. Kerr-Lawson's *Cambrai*, which, well composed and drawn, fresh, sparkling in colour, and admirably sustained in interest throughout, was no less capable as a record than as a work of art. *Tetuan*—a study in the bright sunshine and cool blue shadows chequering an Eastern street—was represented in a deft little sketch by Mr. Henry Bishop; whilst *Pulleney Bridge, Bath*, had provided a sunny theme for Miss Sylvia Gosse to depict in her best style. Mr. Henry Winslow's harmonious little *Forging the Shoe* appeared to suggest Mr. Clausen with a dash of Rembrandt; but Mr. W. Sickert's sketches, if more personal, were decidedly less interesting, and failed to do any credit to the painter's powers. One at least of Mr. Economou's studies of Hellas in ruins had been shown previously at the gallery, but the opportunity of again inspecting his *Paros* was welcome, since it is a work which continues to grow upon one with better acquaintance. Mr. F. Sancha had failed to make

much of *Holland Road* as a subject, although it must be admitted that there is little inspiration to be found in that thoroughfare. Of the remaining pictures, a small heat-hazy view of *Venice*, by F. Ziem, must not be forgotten.

#### Modern Wood Engraving at the "Dorien Leigh" Galleries

FURTHER evidence of the increasing regard for the wood-cut as a decorative adjunct was supplied by a small exhibition held at the "Dorien Leigh" Galleries (8, Bruton Street, W.1). The fact that an engraving on wood, be it printed in colours or plain, possesses the advantage of matching almost any wall scheme, is recognised by devotees, but was manifested to the public by the ease with which the exhibits surmounted the somewhat severe test applied to them in the "Dorien Leigh" Galleries, which are decorated in a striking combination of black, gilt, and papers made to some extent on the Batik principle. Some clever examples of colour-printing came from the press of Messrs. C. Thiemann and W. J. Phillips, although the latter's *Little Saskatchewan* was a thought too emulative of a water-colour drawing to be entirely satisfactory. Several familiar prints by Mr. Robert Gibbings caught the eye, including the striking pattern provided by *A Corner in Malta*, whilst a number of small cuts from Mr. Philip Hagreen's graver were also observed.

#### Removal of Messrs. Dykes & Sons

AFTER having been situated at No. 61 for many years, Messrs. Dykes & Sons have been compelled, by an ever-increasing business, to secure larger premises at 84, New Bond Street, W.1, where better scope will be found for the display of their extensive collection of antique musical instruments and works of art.

#### The Stamp Market

ONE result of the rise in the value of English money on the Continent is the sale of an exceptional number of foreign philatelic collections in the British market. To take one firm alone, Messrs. Harmer, Rooke & Co., Ltd. (69, Fleet Street, E.C.4), were responsible during last season for the dispersal of no less than 47,370 lots in their auction rooms, as compared with 37,000 for the previous season.

#### Notes from Italy

IN Florence, certain changes and rearrangements in the Bargello Museum will bring more into evidence some works of merit, notably the *Hercules and Antaeus* of Pollajuolo, and sketch-studies by Donatello recently added, with the *Virgin and Child* of Michelozzo. In the Uffizi Galleries the paintings have been rearranged according to epochs and schools, the first rooms containing the primitives of Florence and Siena, then the Florentines, Umbrians, and Sienese of the fourteenth century, while certain paintings have come from the Galleria Antica e Moderna to the Uffizi. Thus the *Birth of Venus*, by Sandro Botticelli, and the same master's *Primavera*, are now happily united.

The fine work which I mentioned in my last notes, the *Cartone di Raffaello Sanzio*, by Luca Beltrami, published

to commemorate the fourth centenary of Raphael's death, by Messrs. Alfieri & Lacroix, of Milan, has just come into my hands, and is really a noble volume worthy of its subject. Thirty-one plates give the details of the design; and the critical analysis of Cav. Luca Beltrami is of the greatest value.—S. B.

### The Royal Academy and Modern English Art

THE numerous letters we have received on this subject all arrived too late for insertion, owing to our having to go to press earlier than usual. We hope to deal further with the matter next month.

### An Important Art Trade Amalgamation

AN announcement which will evoke great interest in the art world is that the well-known firms of Messrs. Henry Graves and Co., Ltd., and Messrs. Gooden and Fox, have amalgamated, as from the 1st of October. Messrs. Graves are perhaps the oldest firm of fine art publishers in the country, and their business, founded over 160 years ago, has always occupied a leading position. Under the ægis of Alderman Boydell, the firm issued in the eighteenth century most of Woollett's important engravings and a large number of the fine mezzotint portraits that now realise such extraordinary prices. During the nineteenth century the firm published the majority of the large plates issued after Turner, Wilkie, and Landseer, and, in more recent times, they were largely instrumental in promoting the revival of colour-printing. The firm of Gooden and Fox is of far more recent origin, being founded in 1877 by the late Mr. Stephen T. Gooden, who was joined shortly afterwards by Mr. F. W. Fox, the present principal. The firm has chiefly specialised in pictures and water-colours, and is among the leading buyers at Christie's. The new firm will be known as Henry Graves, Gooden and Fox, Ltd., and its art direction will be under the charge of Mr. Eugène Cronier and Mr. F. W. B. Hill, of Messrs. Graves; and Mr. F. W. Fox and Mr. A. E. Bradby, of Messrs. Gooden and Fox. The amalgamated businesses will be transferred during October to Messrs. Graves's new galleries, 60 and 61, New Bond Street.

### Turner's "Temple of Jupiter"

IN his article on the Syon House pictures in our August issue, Mr. C. H. Collins Baker stated that a second version of *The Temple of Jupiter, Panhellenius Restored*, "now lost sight of, had been engraved by Pyne." Lieut.-Colonel George A. Gibbs, M.P., informs us that the other version referred to is entitled *The Temple of Jupiter, in the Island of Ægina*, and that it has "reposed for the last sixty or seventy years" in the collection at his country seat, Tyntesfield, near Bristol, having been purchased by Colonel Gibbs's grandfather, the late Mr. William Gibbs. He also points out that the work was engraved by John Pye, not Pyne. The mistake in the engraver's name was owing to a printer's error unfortunately overlooked. We believe, however, that the second version alluded to by Mr. Collins Baker was the work (46 inches by 70 inches) sold in the Wynn Ellis sale in 1876 for £2,100. This was identified by Mr. Henry Graves, at the time of the sale, as the work formerly in his possession, which had been engraved by John Pye in 1828, and shortly afterwards sold by Mr. Graves to Mr. Wynn Ellis. If the approximate date given by Colonel Gibbs for his grandfather's acquisition of his picture is to be accepted as correct, it would necessarily preclude the Tyntesfield version from being identified with the one formerly in the Wynn Ellis collection. It would seem, therefore, that Colonel Gibbs's picture is a third version.

## Forthcoming Art Auctions and Exhibitions (October)

### LONDON.

- Arthur Ackermann & Son.—Water-colours by Lilian Stannard and Charles E. Brittan; Old Sporting Prints and Paintings.
- Agnew & Sons.—Sculpture by Clare Sheridan. (Private view, 12th.)
- Bromhead, Cutts & Co., Ltd.—The Society of Graver-Printers in Colour. (*See Advertisement pages.*)
- Burlington Gallery.—Works by the Chevalier Louis de Smet.
- Chester Gallery.—Water-colours by Miss Walker (4th–20th).
- Debenham, Storr & Sons, Ltd.—Sales of Works of Art, Musical Instruments, China, Books, etc. (4th, 5th, 6th, 7th, 8th); Jewels, Antique Silver, etc. (5th, 6th, 7th, 12th, 13th, 14th, 19th, 20th, 21st, 26th, 27th, 28th). Special Sales of Furniture and Furs will also be held during the month. (*See Advertisement pages.*)
- "Dorien Leigh" Galleries.—Works by Vera Willoughby 1st–30th); Silhouettes by Gudrun Yastrau.
- Glendining & Co., Ltd.—Stamp Sale (12th and 13th); Oriental Sale (18th, 19th, and 20th). (*See Advertisement pages.*)
- Goupil Gallery.—Goupil Gallery Salon (Receiving days, 4th–8th).
- Grafton Galleries.—Exhibition of Pupils' Work, John Hassall School (about 20th–30th).
- Henry Graves, Gooden & Fox, Ltd.—Paintings and Water-colours by Modern Artists. (*See Advertisement pages.*)
- Greatorrex Galleries.—Water-colour Drawings of *Fair Australia and Gardens of Italy and England*. (*See Advertisement pages.*)
- Hampstead Art Gallery.—Retrospective Exhibition of Paintings and Drawings by Lucien Pissarro (Oct. 2nd to Nov. 13th).
- Harmer, Rooke & Co., Ltd.—Stamp Sales (2nd, 6th, 7th, 14th, 16th, 20th, 23rd, 27th, and 28th). (*See Advertisement pages.*)
- Thos. McLean's Galleries.—Paintings and Water-colours of the British, French, and Dutch Schools.
- Mansard Gallery.—London Group (Oct. 12th to Nov. 13th).
- Puttick & Simpson.—Postage Stamps (12th, 13th, 26th, 27th); Porcelain, Objects of Art, Antique Furniture, etc. (1st and every subsequent Friday); Musical Instruments (7th and 21st); Pictures (13th); Engravings (15th and 29th); Books (20th and 21st); Jewels and Old Silver (28th); Baxter Prints (28th). (*See Advertisement pages.*)
- Sotheby, Wilkinson & Hodge.—Japanese Colour Prints, Surimono, Books, Drawings, etc. (18th and two following days); Important Mediaeval MSS. and rare Printed Books, including the properties of Lt.-Col. Sir Wm. H. Ingilby, Bart., the Baroness Beaumont, Sir Walter Shakerley, Col. J. A. C. Younger, etc. (21st and 22nd); Engravings and Drawings, including the properties of the Baroness Zouche of Parham, the late C. Fairfax Murray, etc. (25th and 26th); Valuable Books and MSS., including the property of the Countess of Yarborough (27th and two following days); Dr. Herbert Peck's collection of English and Colonial Coins (29th). (*See Advertisement pages.*)
- Arthur Tooth & Sons.—Paintings and Water-colours by Modern Artists of the English and Continental Schools.
- Twenty-One Gallery.—New Paintings by F. Sancha (1st–15th); Paintings by Mrs. Adlercron (Oct. 21st to Nov. 4th).
- Walker's Galleries.—Water-colours by Mrs. Dorothy Davis (4th–16th); by G. E. Alexander (Oct. 18th to Nov. 6th); by Dr. Dakin (Oct. 20th to Nov. 2nd). *Travels of Newfoundland*, by Alonso Toft, R.O.I. (Oct. 25th to Nov. 13th).

### PROVINCIAL.

- Derby Corporation Museum and Art Gallery.—Autumn Exhibition of Oils and Water-colours (Oct. 27th to Jan. 15th).



**"The Eighth Volume of the Walpole Society, 1919-1920,"**  
**Edited by A. J. Finberg** (The Walpole Society.  
 Issued to Members only)

THE eighth annual volume of the Walpole Society is this year largely confined to portraiture, Dr. Cust contributing a monograph on "The Portraits of Sir Walter Raleigh," and Mr. Richard W. Goulding a lengthier one on the "Wriothesley Portraits," which together absorb nearly three-quarters of the number. The remainder is taken up with a paper on "Francis Towne, Landscape Painter," from the pen of Mr. A. P. Oppé, and a note on "A Lost Monument, by Nicholas Stone," by Mr. Herbert C. Andrews. Dr. Cust's monograph on the Raleigh portraits is a thorough, valuable, and authoritative piece of work, putting on record practically all that is known concerning the likenesses of the great Elizabethan sailor, statesman, and explorer, and discriminating with learned acumen between apocryphal portraits and those which can be properly substantiated. It may surprise many readers to find that one of the most widely accepted pictures of Sir Walter has to be relegated to the former category. This is the full-length at Longleat, belonging to the Marquis of Bath, which was engraved for Sir Walter Raleigh for Lodge's *Illustrious Portraits*, and has appeared under the same guise in several well-known biographies. Unfortunately, this cannot represent Sir Walter, and is almost certainly the likeness of his elder brother, Sir Carew. The portraits of the great sailor, which remain above criticism, are, however, sufficiently numerous. The earliest are a couple of miniatures—one of which is by Nicholas Hilliard—in the Imperial Gallery of Vienna, which show Raleigh as he was about 1582, the time that he made his first appearance at the court of Queen Elizabeth; the oil-painting from Downton House, Salisbury, represents him six years later. A portrait at Knole, and the well-known engraving by Vertue, from a now lost original, may be both ascribed to 1598; one at Wickham Court, Kent, is dated 1602; and there are several others of which the date is more or less conjectural.

In his lengthy article on the Wriothesley portraits Mr. Goulding essays a theme of great complexity. The earliest of the family to establish himself in a prominent position was Sir John Writh, Wrythe, or Wriothesley, *ob.* 1504, who was Garter King of Arms in the reign of Henry VII. His eldest son, William, was York Herald, and became father of Thomas, who became Earl of Southampton, a title that had lately become available through the death, in 1543, of William Fitzwilliam, the

previous holder of it. His son Henry, the second Earl, died in 1581, and was succeeded by his son and namesake, famous as the friend and patron of Shakespeare. On his death, in 1624, he was succeeded by the fourth Earl, Thomas, who died in 1667, leaving behind him two daughters, but no son, so that the title became extinct. Mr. Goulding's essay is to formulate a full record of the portraits of these various personages and immediate relations, incidentally giving interesting biographies of the subjects of the pictures. Most of the latter were formerly at Titchfield House, Hampshire, the chief country seat of the Wriothesleys; but its contents have long ago been dispersed, the majority of the pictures finding their way into the collections of the Dukes of Portland, Bedford, and Buccleuch, and of Major F. J. B. Wingfield-Digby, some of whose ancestors married the daughters of the fourth Earl of Southampton. Unfortunately, in the course of time a number of the portraits have had wrong names applied to them, which renders their identification extremely difficult. Mr. Goulding has not solved all the enigmas thus provided, but he has, at least, separated the sheep from the goats, and divided the authentic portraits from those which are either doubtful or labour under indisputably incorrect attributions. The work is thoroughly done, and the writer incidentally throws a good deal of light on the work of the painters of the Tudor and Stuart periods. Mr. Oppé gives an interesting account of that little-known landscape painter, Francis Towne, in which the chief facts concerning his life and works are carefully recorded; and the number concludes with a note by Mr. Herbert C. Andrews on the discovery of a lost monument by Nicholas Stone, in St. Peter's Church, Great Berkhamsted. As in former issues, the volume is profusely illustrated, and forms wonderful value for the modest subscription to the Walpole Society, which ensures the possession of a copy.

**"The Norwich School."** Special number of **"The Studio,"** 1920. ("The Studio," Wrapper Binding, 10s. 6d. net; Cloth Binding, 15s. net)

THE centenary of the death of John Crome is to be commemorated at Norwich next year by a great exhibition of the pictures of the Norwich school, to which the special number of *The Studio* will serve as an excellent introduction. Apart from this, however, it is an attractive and useful publication. The numerous plates, both in colour and black-and-white, worthily maintain the high standard set in previous *Studio* extra numbers, and the

## The Connoisseur Bookshelf

letterpress, from the pen of Mr. H. M. Cundall, is informative, lucid, and concise, raising the volume from the category of a mere picture-book into a handy and well-digested work of reference. The Norwich school began with John Crome (1768-1821), but it is difficult to make an exact list of the artists who may be legitimately considered to have belonged to it. There were Norwich painters contemporary with Crome whose style of work removes them from its sphere, while others of later date, and having little or no local connection, came so much under its influence that their pictures might well be classified as belonging to the school. Mr. Cundall, as behoves a writer with limited space at his command, has been, perhaps, a little narrow in his outlook; nevertheless, his biographical and critical notes bring most of the lesser as well as all the greater artists of the Norwich fraternity within the ken of the reader. John Crome and John Sell Cotman, the two masters whose work furnished the chief inspiration to all the members of the coterie, naturally monopolise the lion's share of his attention. To the former are devoted nine pages of letterpress, four plates in colour, and twenty-seven monotone illustrations. Cotman has eight pages of letterpress, four plates in colour, and eighteen in monotone. The minor artists are dismissed in eight pages of text, illustrated with twenty-eight monotones. Stark, Vincent and Thirtle, the Stannards, Ladbrokees, and Hodgsons, and the families of Crome and Cotman, receive fairly adequate treatment; but one cannot agree with the inclusion of Henry Bright among those "artists who were connected with Norwich, but whose work in no manner represent the famous school of painting." Some of his oil-paintings—the one illustrated in *THE CONNOISSEUR*, vol. xlix. page 62, for instance—are distinctively Norwich in style and feeling, and even in his later work one can trace the influence of his original training. Other of the names mentioned in this list, if not of great artists, certainly include those of men whose work is sufficiently representative of the Norwich school as to be mistaken sometimes for the productions of its greater masters. Mr. Cundall, however, considering the limited space at his command, has produced a work sufficiently comprehensive for most of his readers, and the information it contains is generally reliable, interesting, and to the point, while the mounting of the volume is excellent.

**"The Day Departing in the West,"** by Joseph Farquharson. (Frost & Reed, Ltd. Limited edition of signed proofs in colour facsimile at £6 6s.)

It is a source of complaint against many modern artists, that instead of boldly exploring the heights and depths of nature, they limit their efforts to revealing only a small portion of it, constantly retreading in their own footsteps by essaying subjects similar to others which already they have successfully exploited. Such an accusation, with reason, might be made against Mr. Joseph Farquharson, who has taken as his especial theme the representation of snow-clad pastures and woodlands. Yet if he artistically sins in thus limiting his range, he does so in good company. Constable and Hobbema were no more various, yet no one finds examples of either of these artists monotonous by reason of their

sameness, even when unrelieved by specimens of other painters. One may not place Mr. Farquharson on a technical level with these masters, but he has equal right to limit himself to a narrow sphere of expression. His latest work to be reproduced in facsimile is *The Day Departing in the West*, one of the attractions of the 1919 Academy, a representation of snow-clad pastures, backed by woods still partly clothed with the russets of late autumn, and warmed by the glow of the setting sun; beyond them is a high range of snow-covered hills, their white slopes tinged here and there with delicate blue, forming a telling contrast to the bright yellows of the sky. A few sheep in the foreground give a sense of life to the scene without disturbing its feeling of tranquil beauty. The artist has effectively pictured nature in one of her most attractive aspects, and his work loses little or nothing in the successful translation of it published by Messrs. Frost & Reed. The colour, feeling, and quality of the original have all been preserved, and it is entitled to take rank among the best of modern facsimile reproductions.

**"Princess Mary,"** mezzotint in colour, by G. J. James, from the picture by John Hoppner, R.A. (J. F. E. Grundy, 24, Buckingham Street, W.C.2. Impressions limited to 275 proofs in colour at £4 4s.)

"I WAS coming from the Queen's room very early," writes Fanny Burney, under the date of August 2nd, 1786, "when I met the Princess Mary, just arrived from the Lower Lodge; she was capering upstairs to her elder sisters, but instantly stopped at sight of me, and then, coming up to me, inquired how I did, with all the elegant composure of a woman of the maturest age." This encounter took place a little over a year after the time that Hoppner had produced his charming portrait of the Princess—the picture mezzotinted by Mr. G. P. James—and one is pleased to find that the delightful air of archness and ingenuousness imparted by the painter to the likeness was not a mere filament of his courtly imagination, but is confirmed by Miss Burney's opening sentence. The Princess, thirteenth child and fourth daughter of George III., was about nine years old when she sat to Hoppner in 1785, and the artist, still strongly under the influence of Reynolds, produced a work which vies in charm with his master's best pictures of childhood. Though he owed something to Reynolds for his general conception of the work, Hoppner has allowed his own individuality freer play in its colour. Reynolds was accustomed to introduce and harmonise a wide variety of colours in his paintings; Hoppner used a more restricted palette, preferring to carry a few predominant tones throughout his canvases. In the portrait of the *Princess Mary* he has limited himself to red, blue, yellow, and white, with a touch of black to keep the brighter hues in place. The Princess—half-length—is represented simply attired in a low muslin frock, with black lace shawl and straw hat, against an open background of sky. The blue of her eyes is repeated in the latter, and in the colours of her hat, ribbons, and sash; while the warm carnations of her cheeks and lips find a modulated echo in the auburn of her long curls, which leads up to the yellows of her hat and gloves. Mr. James's translation makes a pleasing and effective

print in itself, while also suggesting the feeling and fascination of the original. The handling is refined and delicate, and the engraver has always remembered what mezzotinters for colour-printing sometimes forget, that the aim of his work is colour, and not strong chiaroscuro. The tone may seem a little bright to collectors, who like translations of old pictures to reproduce the darkening tones of age which now appear on the originals; but the truer art is to represent the picture as the artist originally conceived it.

**"The Farmer's Visit" and "The Visit Returned,"** engraved in mezzotint by Eugène Tily, after George Morland. (Frost & Reed, Ltd. Limited edition of proofs in colour at £5 5s. each)

It was in 1789 that Morland painted his well-known pictures, *The Farmer's Visit to his Daughter in Town*, and *The Visit Returned in the Country*. He was then enjoying the brief period of domestic happiness that heralded the opening of his married life, before duns, drink, and bad companions had begun to play havoc with his career. At that time Morland was working primarily for the engravers, producing anecdotal, and occasionally didactic, pictures of domestic life, which were so popular with the public that plates were commenced from them while they were still wet on the canvas.

A proof of the haste with which the original plates were completed is afforded by the fact that, though many of the subjects were issued in pairs, the latter are rarely the work of the same engraver, time being economised by entrusting the work to two people instead of one. Thus the original plate of *The Farmer's Visit* was by W. Nutter, while its companion was engraved by W. Bond. Both plates were executed in stipple, so that Mr. Tily's mezzotints do not come into direct competition with these translations. The latter were good examples of their respective engravers, and impressions from them now deservedly bring high prices, yet one cannot but feel that mezzotint is the more effective medium for reproducing Morland's works. In this respect, therefore, Mr. Tily's new plates have an advantage. They are ably executed, and do full justice to the picturesque old English feeling in Morland's work. Artistically attractive as effective pieces of composition, well balanced and grouped, they also possess a strong literary interest in the shrewd characterisation of the different people represented and the old-world appearance of their costume and surroundings. Morland attained popularity by putting anecdote into paint; but it was good paint, and it is only in reproductions in colour like those so efficiently executed by Mr. Tily that one benefits by the fine colour of the original work.

**"War Posters,"** by Martin Hardie and Arthur K. Sabin (A. & C. Black, Ltd. 25s. net)

THIS volume, written and compiled by two of the leading officials of the Print and Drawing Department of the Victoria and Albert Museum, has been produced in strict accordance with South Kensington traditions; that is to say, artistic merit rather than historic interest has been the premier consideration. Consequently the reader will fail to discover any record of many of the

posters which were prominent features on the hoardings during the war, while others far less familiar are given a prominent place. Accepting the limitations imposed on themselves by the writers, it must be acknowledged that they have done their work efficiently and discreetly. The examples reproduced embody the most artistic work of the countries which they represent. The introductory letterpress is at once concise, interesting, and written with keen and well-informed critical acumen; and the illustrations, though not primarily selected to give a poster history of the war, do in fact give a fairly complete one, perhaps better adapted to convey to the student a clearer idea of the propaganda warfare waged by the different countries concerned than the far larger accumulation of posters collected by the authorities of the Imperial War Museum. The only improvement that one could suggest in the work is that, if another edition is brought out, the dimensions of the posters illustrated should be given. This is rather an important point, for a design suitable for a single sheet may be woefully thin when produced on a much larger scale. Some clue of the dimensions of the work is, therefore, almost indispensable for the reader to gain an idea of its actual effect. It affords a striking commentary on the artistic taste displayed by the British Government in its official posters, that only four of the latter are included in the volume. The English designers most strongly represented are Mr. Frank Brangwyn and Mr. G. Spencer Pryse, who did yeoman work in the early part of the war by showing that posters could achieve poignant, popular appeal and still be artistic. Mr. George Clausen, Mr. L. Raven-Hill, Mr. F. Ernest Jackson, Mr. Bernard Partridge, and Sir William Orpen are among other British artists exemplified. The French work comprises some of the best and worst in the collection, but is disappointing as a whole. It must be confessed that the German examples are the most interesting; this is not so much because greater artistic talent is shown, but it reveals signs of better organisation. All the designs used are obviously by artists who thoroughly understood the requirements of poster work, whereas many of the English and French examples are too pictorial in their effect. The American specimens, though few, generally maintain a good standard. But, then, they had the experience of all the other nations to guide them before beginning their propaganda work.

**"The Charm of Oxford,"** pencilled by W. G. Blackall, £2 2s. net; and **"The Charm of Oxford,"** by J. Wells, M.A., illustrated by W. G. Blackall, £1 1s. (Simpkin, Marshall, Hamilton, Kent & Co., Ltd.)  
**"Oxford,"** from Pictures by L. Russell Conway (Wells Gardner, Darton & Co., Ltd.)

OXFORD is an epitome of the art, architecture, and learning of all the ages. It came into being only in mediæval times, but it is so deeply imbued with classic tradition that its reproach, as well as its glory, is that it represents more truly the ideas of ancient Greece and Rome than those of modern England. Yet, as Mr. Wells points out, Oxford "has been ever the centre of strenuous life, rather than of dilettante dreamings. From the very first she has been a city of 'Movements.'" The home of Roger Bacon, the earliest of modern scientific

enquirers; of Wycliffe, the first of English Protestants; and giving birth alike to the Friars' movement in England in the thirteenth century, the Oxford movement of the fifteenth—the forerunner of the Reformation—the Jesuit counter-movement of the sixteenth, the Anglican "Via Media" of the seventeenth, and the famous Oxford movement of the nineteenth century, the city has always been one of the great centres of English religious life. It has been the starting-point of other than religious movements. It has educated many of the great statesmen of the country, and the men who are among the chief founders of her Colonial Empire, such as Humphrey Gilbert and Raleigh, and, in later days, Cecil Rhodes. The eight centuries that have elapsed since the establishment of Oxford as a seat of learning have each left its mark upon her in the form of architectural beauties, and these Mr. Wells describes with appreciative pen. He takes the principal features of the university in rotation, giving the history and associations of each building, with here and there apt quotations from older writers, and doing his work so judiciously that every page of it makes highly interesting reading.

Mr. Blackall's twenty-seven pencil drawings, which accompany Mr. Wells's letterpress, are also issued separately in proof form in a folio, mounted suitably for framing. They are worthy of this distinction. The artist has not sought for effect by picking out unusual or specially striking view-points, but has approached his subjects in reverential spirit, lingering affectionately over each piece of ancient tracery and mullioned window, so that not a detail of its beauty escapes him. Far more than most pencil draughtsmen, he has been able to suggest atmosphere in his work, and give the appearance of age to the stonework of the buildings depicted. He suggests the old-world feeling and charm of Oxford as one who loves it, and is content to let it speak for itself, without attempting to add extraneous attractions.

Mr. L. Russell Conway's portfolio of Oxford views comprises twelve drawings, apparently executed in pen-and-ink and wash combined to produce a similar effect to that of an etching. He shows a happy facility for choosing picturesque view-points, and sets down his themes with assured mastery of draughtsmanship and perspective. Among the most effective pictures are those of the *Magdalen Tower*, seen from the other side of the river; *Worcester College*, framed by a shadowed archway in the foreground; and *The Radcliffe*. The prints are clearly and effectively reproduced, and are quite worthy of framing.

**"France Afflicted—France Serene," by Antonio de Navarro. (Chapman & Hall. 7s. 6d. net)**

MR. ANTONIO DE NAVARRO'S essays gain in intimacy and poignancy by being written amidst the events they deal with. They present pictures of France, and more especially of French hospitals, during the war and at the time of victory. Written without exaggeration, but with a lucid and picturesque pen, they make interesting reading now, and will make still more interesting reading in years to come, when the actual emotions of war-time will have become vague memories, coloured and distorted by future events. Perhaps the most interesting essays in the book are the two dealing with France in "1915-

1917" and "1917-1918," describing the attitude and emotions of the French people of the time, without any exaggeration or false sentiment, and the more telling because of their reticence. Then there are pen pictures of various hospitals with which Mr. de Navarro was connected. In these the author makes excursions into the past—generally a heartless and callous past compared with the more kindly and intelligent present—and the contrast between the treatment of patients during the war and in former times provides a telling note. There are other scenes described, and of each one Mr. de Navarro writes as an eye-witness with keen appreciative observation. His book enables the reader to understand the trials and tribulations of France during the war, and also the heroism with which she surmounted them; and it comes at an opportune moment, for though there is no real weakening of the *entente cordiale* which saved Europe from a German hegemony, there have been little misunderstandings between the Allies. These are caused less by differing political aims and ideals than the failure of both England and France to realise how sorely the other nation was tried during the conflict, and how exhausted she is by her efforts. Books like Mr. de Navarro's tend to dissipate this ignorance, and one only regrets that nearly all of them emanate from British pens. A few volumes of appreciation of *English efforts during the War*, produced on the other side of the Channel, would do more to restore the *entente cordiale* to its original warmth than the efforts of all the diplomatists.

**"A Day Continuation School at Work," edited by W. J. Wray, M.A., and R. W. Ferguson, B.Sc., A.R.C.S. (Longmans, Green & Co. 8s. 6d. net)**

Nor until the ordinary child has passed through the entire curriculum of an elementary school does he begin to realise that education possesses some tangible utility. What he has hitherto acquired is not so much knowledge as various keys to knowledge, and unless he is taught their practical application, it is probable that these keys will speedily perish from disuse and neglect. The day continuation school is one of the means employed to salve the learning gained by a child in his elementary education, and teach him how to make it useful in after life. It is still in the nature of an experiment, but the interesting volume written by twelve contributors, and describing the work done at two day continuation schools, started for boys and girls respectively at Bournville, Birmingham, shows conclusively that schools conducted with these objects can be made to produce highly successful results. The evening continuation schools, more generally instituted, are found to be less successful, because the scholars are too tired after their day's work to respond intelligently to the teaching; and the day schools were started at Bournville some years ago on the basis "of one compulsory and one voluntary half-day per week for all students under eighteen." In order to comply with the spirit of the new Education Act, "these schools were rearranged in September, 1919, so that each student under sixteen attended for two half-days, while the arrangement of a compulsory half-day and a voluntary one was retained for those over sixteen." The subjects taught included various forms of arts and crafts, and in these the works of the pupils illustrated

show that a remarkably high standard was arrived at. The metal-work executed includes a number of brooches, buckles, copper boxes, and larger pieces, which reveal both tasteful and original design, and the nature studies and examples of elementary pattern designing display both close observation and considerable technical facility. Other subjects in the curriculum include mathematics, English history, geography, French, and physical training. The volume is a record of a highly valuable and interesting experiment, and should form a useful textbook for teachers in continuation schools.

**"The Book-plate Magazine," Nos. 3 and 4**  
(The Morland Press. 2s. 6d. each)

THE third and fourth issues of *The Book-plate Magazine* show a marked improvement on the two early numbers; the articles are more varied in style and outlook, and deal with themes of greater general interest. In the third number Mr. F. Gordon Roe contributes a valuable and well-informed paper on "Heraldic Book-plates," describing the treatment of these by early designers, and pointing out some of the pitfalls in which a modern artist, deficient in the knowledge of heraldry, is likely to stumble. Another useful article concerning the care and arrangement of book-plates is contributed by Mr. Simon Sneyd. In the fourth issue Mr. Roe gives a discreet and well-balanced appreciation of the work of Mr. T. Sturge Moore as a book-plate designer, and Mr. W. G. Blaikie Murdoch a more exuberant and enthusiastic one on the similar productions of Major Haldane Macfall. Both numbers are illustrated with numerous well-selected examples of book-plates.

**"The Life of St. George," from Caxton's translation of the "Golden Legend." The "St. George" Series, No. 3** (Alexander Moring, Ltd. 1s. net)

THE third brochure of the "St. George" series is appropriately devoted to a life of England's patron saint, reprinted from Caxton's translation of the *Golden Legend*. In nowhere is the story of St. George more tersely or expressively told, and the fine printing and artistic spacing of the little book add to the enjoyment experienced in reading its quaint and unhackneyed phrase. A well-balanced design by Mr. J. de B. Lockyer, rich in colour suggestion, forms an attractive embellishment to the issue, which more than maintains the high standard set by the earlier publications of the series.

**"The Divine Message"—Communication from a Higher Entity to a Medium in the Waking State—by "Nomi"** (Gay & Hancock, Ltd. 2s. 6d. net)

THE Divine message is said to have been communicated from a higher entity to a medium in the waking state. No doubt the communication has been set down in all good faith, but, like all others of its kind, it is a mass of contradictions and palpable absurdities. One would judge that the "higher entity" belonged to a broad type of Protestantism merging into deism; was a vegetarian, and possessed very little knowledge of natural science or of philosophy. It is to be hoped that, before making another communication, the "entity" will endeavour to bring

up its knowledge to the standard of a pupil in the higher classes of an ordinary secondary school.

**"Etchings and Dry-points by Ian Strang," with an Introduction by P. G. Konody**  
(The Chenil Galleries, Chelsea)

AS Mr. P. G. Konody points out in his introduction to *Etchings and Dry-points by Ian Strang*: "To be the son of a famous father is not altogether an unmixed blessing for an artist." Mr. Strang's work, by reason of his name and relationship, is at once brought into comparison with the mature productions of his father, Mr. William Strang. Fortunately for himself, the younger man has struck out on a line and manner of his own, sufficiently distinct to do away with all thoughts of direct competition. He is thus spared from being classified as a follower or imitator of his father, and his etchings have the chance of being considered on their own merits. These are considerable, for Mr. Ian Strang is one of the most able and original of our younger men, and his work is being sought for by serious collectors. Mr. Konody does justice to his merits in a well-balanced appreciation, the more valuable because it is written with critical discernment and knowledge. The brochure contains a fully-illustrated record of the works of the artist, a complete set of which was recently exhibited at the Chenil Galleries.

**"Dedalo"—Review of Art—edited by Ugo Ojetti**

A NEW art review has recently appeared at Milan, under the direction of the well-known critic, Ugo Ojetti, under the title of *Dedalo*, published by the Casa Editrice D'Arte Bestetti e Tuminelli, of Milan and Rome. The second number of July last contains a beautifully illustrated account of the wonderful antique terra-cottas of Arezzo, several of the illustrations being taken from examples in the Museo Archeologico of Florence, notably the Minerva, and the male head, which has been named as that of Paris. The arts and crafts of the Alto Piave are illustrated by Piero Jahier in his article on "Arte Alpina," in which he shows what fine carvings could be fashioned by these mountain folk, some of the most finished specimens coming from the district of Belluno. The article on woven gold—"oro tessuto"—is well produced, one fine piece of Spanish-Moresque brocade, from the Cathedral of Lerida, being reproduced in colour. There follows an article by the editor, Sig. Ugo Ojetti, on the painter Oscar Ghiglia; and lastly, the second of two articles by Matteo Marangoni on "The True Guercino," in which the writer traces how this fine master of chiaroscuro, admirable in his earlier work—of which the drawing now being exhibited at the British Museum might be cited as an example—came in a later period, to his detriment artistically, under the attraction of Reni, in such paintings as his *Abraham and Hagar* of the Brera Gallery, and, to a less extent, his *Virgin with Bruno* of the Gallery of Bologna, and even his charming *Santa Palazia* of the Pinacoteca of Ancona. *Dedalo*, under its present editorship, promises to take a valuable place in art study; both its text and plates keep a very high level.





PORTRAIT OF SIR JAMES OXENDEN, 2ND BART., 1643-1708

BY EDMUND ASHFIELD

# Pictures

## The Piedmontese School of Painting in the Light of Recent Discoveries

By Louise M. Richter

WHEREAS the Tuscan school of painting, the Lombard and Venetian, and no less the Umbrian and Sienese, have hitherto been most assiduously studied and explored by eminent art-critics, the Piedmontese was markedly neglected; and so much so that one of the chief representatives of the Vercellese school, Giov. Martino Spanzotti, of Casale, was, down to the Morellian times, only vaguely described as a painter on glass. Yet, according to documentary evidence, he was known to have been the master of one of the most eminent painters of the Renaissance, namely, Giovanni Antonio Bazzi, called "il Sodoma."

It was probably this fact that stimulated Conte Alessandro Baudi di Vesme in his indefatigable researches for vanished pictures of Martino Spanzotti. These efforts were at last crowned with success, when Conte di Vesme brought to light a *Madonna and Child*, signed "IOHIS MARTINI CASALEN." It was at once acquired by the Gallery of Turin, of which Conte di Vesme is the well-known Director.

By way of comparison, this interesting panel became soon the means of identifying other works of the master, which had figured hitherto under false names or had disappeared.

Vercelli, which was, so to say, the chief centre of Martino Spanzotti's activity, was known from early times as one of the principal old towns in Piedmont. It had not a Giotto like Florence, nor a Duccio like Siena. It was only in the beginning of the fifteenth century that we hear of a deserving artist, Boniforti Oldoni, as being active at Vercelli and Casale. In the Castello di Albano, near Vercelli, can be seen a San Martino, on horseback, giving away part of his mantle to the poor man. It shows the same subtle execution which can also be noticed in Spanzotti's paintings, a circumstance that makes us adhere to the opinion that Oldoni was most probably Martino Spanzotti's second master, his first being his own father, the painter Pietro Spanzotti, of Varese. Another precursor of his is Giov. Canavesio, who had a marked individuality of his own, and whose



NO. 1. MADONNA AND CHILD AT THE ALBERTINA, TURIN  
BY MARTINO SPANZOTTI [PHOTO SAMBURY

earliest known works are at Pigna; but his frescoes in the Chapel of the Madonna della Sorgente at Briga (dated 1492) are considered to be his best achievement. The northern, and more especially the French influence, which can be discerned in these early Piedmontese, is even more marked in Martino Spanzotti, *i.e.*, in the above-named Virgin gazing lovingly on the Infant Christ lying on her knees. The child has nothing of the *divine* so characteristic of Raphael's, but is much more realistically conceived. The little head, which has rightly been commented upon as being somewhat out of drawing, makes us believe that it must have been retouched by an unskilled hand. For in that other *Madonna and Child* (No. i.), at the Albertina at Turin, we notice that Spanzotti was quite able to paint graceful infants; indeed, his charming winged putti, seated on the ornamental back of the throne and playing on musical instruments, strongly recall Bazzi's little angel-boys on the top of the columns of his famous frescoes at San Domenico at Siena, and show a close affinity between master and pupil. Another picture lately assigned to our master, and rightly so, by S. Weber, is an *Adoration of the Infant Christ*, in a church at Trino. It is, unfortunately, much over-painted, but, nevertheless, a pleasing and characteristic work of the master.

Conte di Vesme, in his article in the *Nuove Informazioni intorno Martino Spanzotti* (Società Piemontese di Archeologia di Belle Arti), mentions several other paintings which he proves to be by Martino Spanzotti, *i.e.*, a votive polyptych (No. ii.), painted in tempera, at the Baptistry of the Duomo of Chieri, erroneously hitherto ascribed to Defendente Ferrari, his pupil. It is, as



NO. II.—CENTREFIELD OF THE VOTIVE POLYPTYCH  
IN THE DUOMO OF CHIERI BY MARTINO SPANZOTTI

indicated by the inscription on it, dedicated to the memory of their brother, Tomaso Tana (a Knight of Jerusalem, who fought and died in 1503 at Rhodes), by Lodovico and Tomeno Tana. There existed yet another picture (in several compartments) of the Tana family, Lords of Santena, placed by them in their chapel at the Church of the Madonna delle Grazie at Chieri, from whence it was transferred to the Church of St. Agostino, in the same city, and of which Spanzotti was presumably also the author. It disappeared when that church was demolished at the beginning of last century. Up to now Conte di Vesme could not trace it, but he was fortunate enough to discover, in the state archives of Turin, among the

so-called Carte Biscaretti, a copy-book of the seventeenth century (containing records of the old monuments in the city of Chieri), a design in red chalk, representing this same picture, of which only a description has come down to us. This design is of no little importance, inasmuch as it will better serve perhaps some day to identify the lost picture than the descriptions thereof given us by Tomaso Verani and Bossi, which seem to contain inaccuracies.

Among other paintings which may safely be assigned to Martino Spanzotti, the *Baptism of Christ*, in the sacristy of the Duomo of Turin, is of foremost rank. It is nobly conceived and carefully executed. The act takes place in a fine landscape, in the presence of two kneeling angels. Up in the sky, on silvery clouds, is seen the emblem of the Holy Ghost, the dove, and further in the distance appear the mountains of Piedmont; the flowers in the foreground recall those in the *Adoration* at Trino. In this attractive

## *The Piedmontese School of Painting*

picture French influence again asserts itself. It was formerly erroneously attributed to Defendente Ferrari, as also another important picture, which bears, moreover, the signature of Martino, as Conte di Vesme has pointed out. It is a *disputa* in the Museo Civico at Turin, and represents Christ in the temple of Jerusalem, seated on a cathedra among twelve persons, whilst His parents advance toward Him. Nearly in the centre of the picture is seen the following monogram, **AF**, evidently meant for Martinus Pecit. The architectural background appears influenced by no less a man than San Michele of Verona, who is known to have been active about 1507 at Casale and Vercelli, where, no doubt, he came into friendly relations with Martino Spanzotti. And here we must mention that the design of this picture by their master was subsequently used by Defendente Ferrari and Girolamo Giovenone for their respective pictures of the same subject. That of Defendente



No. III. MADONNA AND CHILD BY G. A. BAZZI



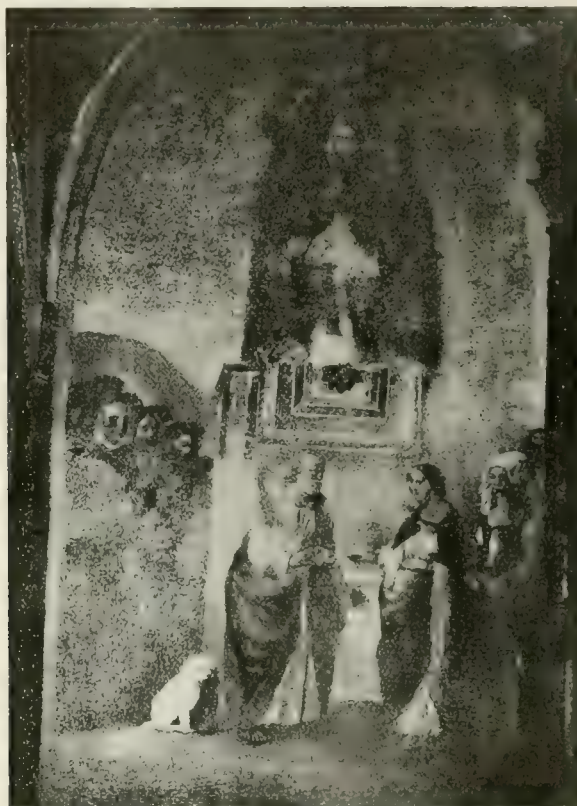
No. IV. THE HOLY FAMILY BY G. A. BAZZI  
IN THE BORGOGNA COLLECTION, VERCELLI PHOTO DUCRAY

is at Stuttgart, that of Giovenone at Avignon. They, however, appear markedly weaker than the original. Another recognised work by Martino, discovered by Lionello Venturi, is an *Adoration of the Magi*, in the possession of Conte Cibrario; and a predella by him, representing the same subject, was given to the Turin Gallery by Mr. and Mrs. Berenson. Yet another work is to be noted, which some time ago has been mentioned by Mr. Robert H. Cust in his well-known work on Giov. Antonio Bazzi, where he dwells at some length on Martino Spanzotti. This is a polyptych in

nine divisions, the centre part being *The Genealogy of Christ*, in the Church of San Antonio Monferato. Not without reason, Mr. Cust draws attention to the fact that the two children in the centre below and the head of Mary Zebedee betray the hand of Martino's "gifted pupil, Bazzi," who at that time must still have been under his tutelage. Mr. Cust also mentions an

*Annunciation*, in two lunettes, painted on glass, as the only remains of a number of windows which were destroyed in a storm. They are now kept in the votive church of the Santuario at

According to a letter existing at the Turin Pinacothèque, Spanzotti had been commissioned by the Duke Carlo of Savoy, his patron, to make a copy for him of the *Florentine Madonna*—rightly



NO. V.—SPOSALIZIO BY SODOMA AT SUBIACO

Crea, near Casale, and are supposed to be the work of the *unknown painter on glass*. An interesting fact, which further proves the French influence that pervaded the Piedmontese school, and also, as we have seen, Martino Spanzotti's works, are the two panels in the Louvre, a *Pieta* and a *Birth of St. John*, both under the name of Simon de Chalons, but assigned by the late Dot. Frizzoni to the Vercellese school, and by Conte de Vesme to Martino Spanzotti, who brings them in juxtaposition with a *Pieta* at Ferne, which is known to be an undoubted work by this master.

Martino Spanzotti seems to rise to even greater eminence through his pupils than by his own works. For the very fact that he himself did not reach, like some of the greatest, the zenith of perfection, allowed Bazzi to soar higher than he. This, however, does not apply to all his pupils; for instance, not to Defendente and Eusebio Ferrari, nor to Gerolamo Giovenone. The latter shows himself somewhat more advanced.

supposed by Conte de Vesme to be meant for the *Madonna d'Orleans*, at Chantilly, which must have been for some period in the possession of the Duke of Savoy. This copy, which is now in the collection of Sig. Luigi Cora, bears all the signs of Giovenone's art. He evidently had been directed to paint this picture by Spanzotti, who did not care to do himself a copy after a much younger artist. Needless to say that the copy falls short of the original. It is identical, though, in its dimensions, and easily recognised as a copy after the *Madonna d'Orleans* by Raphael, in the Musée Condé.

By far the most brilliant of Spanzotti's pupils is, as already mentioned, Giov. Antonio Bazzi. Now that Martino Spanzotti's career has at last been more accurately delineated, also the early artistic activity of Bazzi, hitherto somewhat obscure and contradictory, becomes clearer. There is now ample proof, in fact, that his art is really of Piedmontese origin, and that in his early works at Siena he still leaned much more

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to his master's teaching than was hitherto supposed. We need only recall the frescoes at Saint Anna in Creta, and at Monte Oliveto; and that Madonna (No. iii.) looking lovingly down on the

taken from the village, and reminds us of the types so freely introduced by Fouquet and other French artists into their scriptural representations. The little dog standing to the left is repeatedly



NO. VI. THE NATIVITY BY SODOMA AT SAN FRANCESCO, IN SUBIACO

Infant Christ, which he painted for the Church of San Francesco, as recorded by della Valle, and described in Mr. Cust's scholarly work on Bazzi. The *Holy Family* (No. iv.), in the Borgogna collection at Vercelli, also bears testimony to his Vercellese teaching. As showing even more Spanzotti's influence, we would mention here the somewhat forgotten and faded frescoes at the Convent Church of San Francesco at Subiaco, assigned to him not very long ago by Prof. Schmarzow. But whilst the learned Professor sees in them Leonardesque influence, we, on the contrary, detect Spanzottean and Piedmontese. We have only to place side by side the birth of the Infant Christ bedded on the Virgin's mantle (No. iv.) with the *Nativity* in the above-mentioned Tana polyptych, by Martino Spanzotti, to discover a marked analogy between the two paintings, although Bazzi appears already to have considerably outstripped his former master in his frescoes at Subiaco. The peasant woman standing to the right of the Virgin in the *Spesalizio* (No. v.) is evidently a study-head

painted in Bazzi's frescoes, *i.e.*, at Saint Anna in Creta, and at St. Bernardino at Siena. Perhaps no other work as these faded but still enjoyable frescoes at this solitary little church at Subiaco represents so clearly the hitherto missing link in Bazzi's development. And with the proofs we have now of Spanzotti's activity, it is no longer possible to assert that Bazzi's seven-years' apprenticeship at Vercelli had no influence upon him. Although we do not entirely endorse M. L. Gielly's opinion, expressed in his learned article on Sodoma in the *Revue-Ancien et Moderne*, "that toutes les œuvres Leonardesques attribués a Sodoma ne lui appartiennent pas," we maintain that his development was a gradual one, that he learned the rudiments of his art under Spanzotti, a much more important master than was hitherto supposed, and subsequently assimilating the art of the greatest artists of his time, of which he became one, without ever losing his own individuality.

We cannot conclude this article on the Piedmontese school of painting without also making

mention of Macrino d'Alba, known to have been active at Vercelli in the last decade of the fifteenth century, who is regarded as representing in his works a high level of merit. His well-known triptych at the Frankfort Gallery represent him as a vigorous painter, somewhat akin to Signorelli. According to Morelli, Macrino had a lasting influence on Gaudenzio Ferrari, who, like him, is known to have worked at Vercelli during the early part of his career; an influence that clung to him all his life, even long after having visited the studios of Scotto, Luini, and Bramantino at Milan. In this connection we would like to

refer to a recently discovered picture in Italy by Gaudenzio, representing a *Salvator Mundi* (No. vii.), which shows him, to judge from the rather plump hands and general conception, in the second period of his activity. Masters like Macrino d'Alba, Gaudenzio Ferrari, and last, but not least, Giov. Antonio Bazzi, suffice to prove that the Piedmontese school of painting was ultimately capable of high development. Although lingering comparatively behind, in the fourteenth and fifteenth centuries, her artists, during the great period of the Renaissance, may well be considered second to none.



NO. VII — SALVATOR MUNDI

BY GAUDENZIO FERRARI

# Pottery and Porcelain

## French Pottery

By Gilbert Mellor

PROBABLY many of those who have served in France will have noticed, on the walls of farmhouses, and of shop-parlours in towns, dishes and plates of venerable aspect, and not infrequently of equally venerable griminess. The chief object of this article is to call attention to the artistic features and origin of such pottery, which is little known in England. It is also hoped that some of those who have served in France may have acquired specimens, and possibly information as to their history, in which case these notes may be the means of getting together materials from which, eventually, a reliable history of this type of earthenware may be constructed. To some readers the illustrations will serve the purpose of an introduction to a relatively unimportant but attractive branch of art; to others they will constitute a reminder of a form of decoration remarkable for its effective simplicity.

The objects illustrated are not the productions

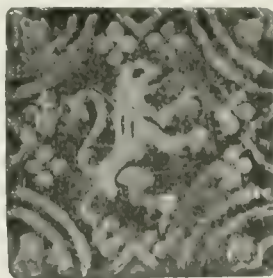
of large or famous factories. In some cases, they must have come from potteries so little known that their place of origin is no longer ascertainable, and in the case of those which are attributable to a specific factory, its history is often so obscure that little or nothing is gained by the identification. In these notes no claim is made to exhaustive knowledge or research; the collection has been formed recently, and the conditions of the war in France have made local research impracticable for the last five years, and likely to remain so for some time to come. It has been thought, however, that the artistic interest and decorative value of the objects themselves, though generally unpretentious, and sometimes even rough, are sufficient to justify illustration, together with such provisional attributions as can be made with any prospect of accuracy.

It may be taken to be reasonably certain that all the pottery illustrated had its origin in what is



1

PLATE I. DISH AND TILE MADE AT ENGLEFONTAINE



2



3

DISH PROBABLY MADE AT DESVRES

now the north-east of France, and that none came from potteries of the first rank, such as those of

and many others. Most of those which manufactured ornamental earthenware seem to have



PLATE II.—POLYCHROME DISHES

Rouen and Lille. In addition to those large factories, from which, during the later seventeenth and the eighteenth centuries, the output was considerable, there existed a number of potteries in the smaller towns and villages, such as Douai, St. Amand, St. Omer, Boulogne, Desvres, Samer,

been started late in the seventeenth or early in the eighteenth century, and practically all had ceased production by the end of the eighteenth. The main cause of their collapse is of interest to us, since it was none other than the unrestricted importation into France of the products of our

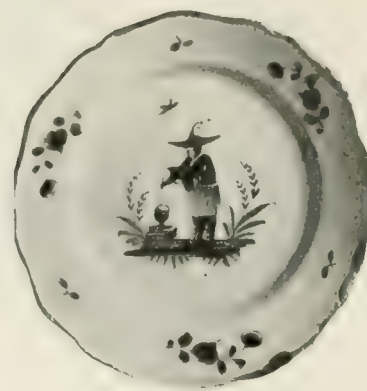


PLATE III.—ST. OMER



PEASANTS WITH FRUIT AND FLOWERS  
BY J. B. MICHEL, AFTER M. W. PETERS, R.A.



## French Pottery

Staffordshire potteries, against the cheapness and technical excellence of which the local French manufactories could not maintain themselves.

of a brown or yellow colour, with or without slip decoration, was produced in a style somewhat resembling "Toft" and similar wares. On



PLATE IV.—ST. OMER OR DESVRES

The history of individual potteries, when ascertainable at all, and exhaustive description of their wares, are beyond the scope of these notes. Briefly, it may be stated that most of the factories seem to have existed primarily for the manufacture of tiles, to which the production of plates and other articles was superadded. Tiles in large numbers were certainly made at Desvres, St. Omer, Aire, and Vron, and the industry was developed to the extent of producing large pictorial subjects, each consisting of many tiles. Examples of such works are at present to be seen in the Victoria and Albert Museum.

At Boulogne, Samer, and Sorrus, all situated in the same district, also at Englefontaine, on the Belgian frontier, heavy, highly glazed earthenware

Plate I., the dish numbered 1 was made at Englefontaine. It is of red earth with a yellow slip. The main decoration is incised, the scratches showing the red body, and additional surface decoration has been added by touches of a green pigment which never seems to fail to run. The adjacent tile also came from the same village, or possibly from Sorrus. Other examples of this kind of pottery are to be seen in the museum at Boulogne.

The other factories mostly produced tin-enamelled earthenware of the nature of "Delft," of which the decoration was in some cases inspired by Chinese influence, either directly or through Dutch models; but in a far greater number the decoration is genuinely native, and may be described as being obviously French in style,

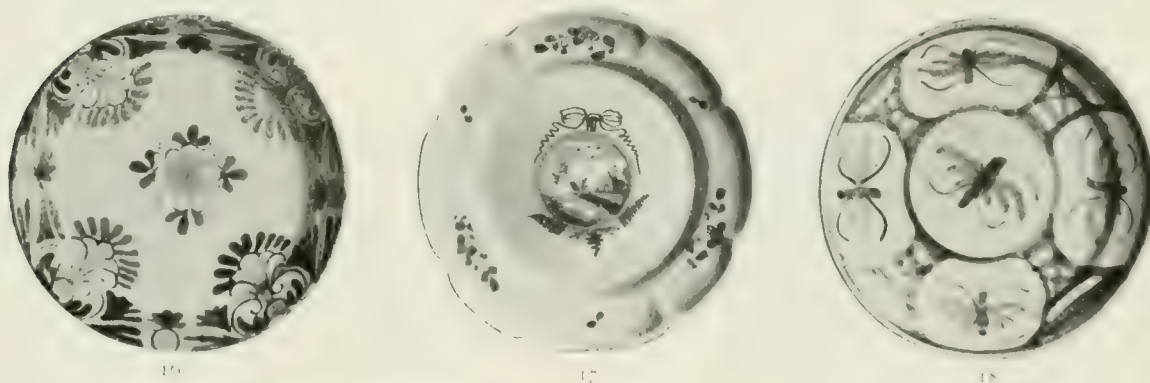


PLATE V.—BLUE AND POLYCHROME PLATES

Of the former, a good example is No. 5; of the latter, No. 8.

The decoration is almost universally carried out in more than one colour (polychrome). Rarely

provided with holes or special rims to facilitate hanging, and there are few traces of any other use.

The most considerable of the potteries seems

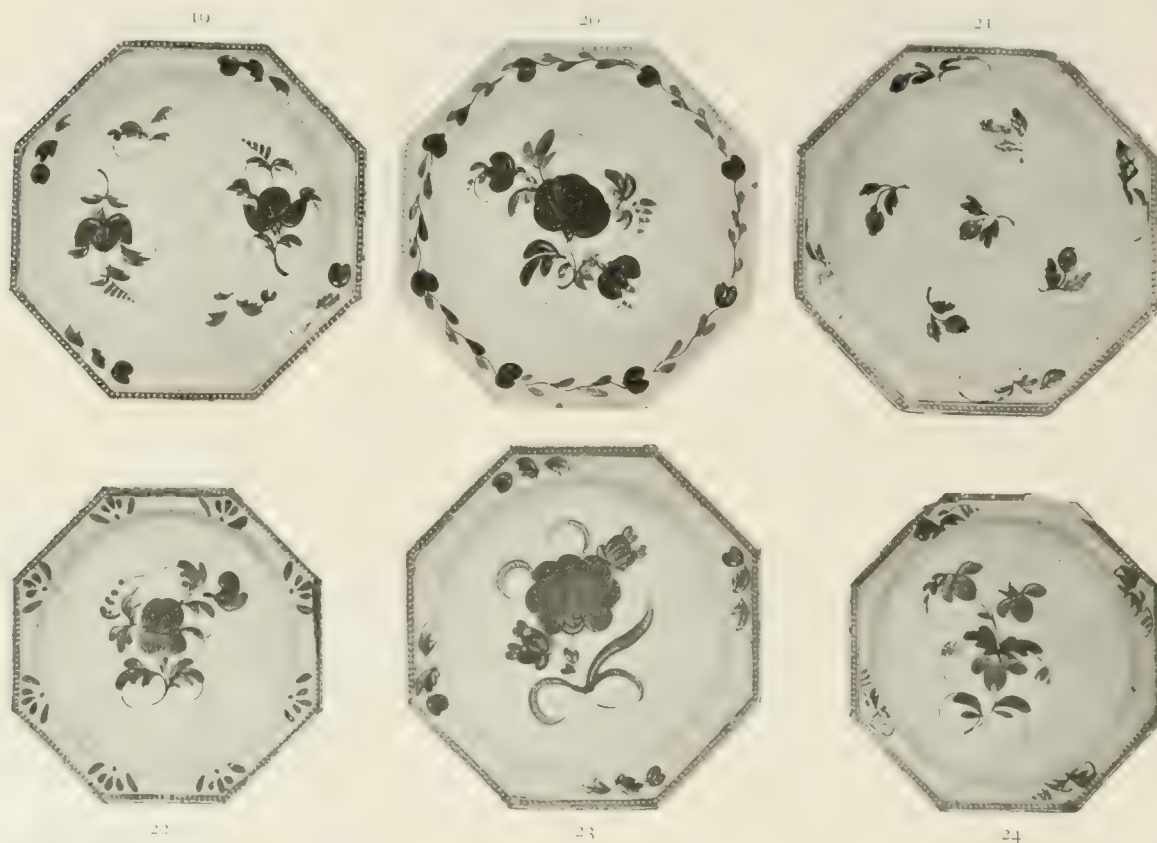


PLATE VI. DOUAI

a specimen is found entirely decorated in blue or manganese purple. The colours vary greatly; blue, green, brown, black, yellow, red, and purple are found. They are generally opaque; the blue is by no means intense, being as a rule pale and greyish. The reds are characteristic, consisting of a dry (*i.e.*, unglazed) iron red, which in some cases has bitten into the enamel.

The designs and the execution are usually bold and straightforward, some of the specimens showing complete mastery of a simple form of art; and the general effect is elegant and cheerful, the prevailing note being one of gaiety and light-heartedness. The dishes and plates appear to have been made with a view to the decoration of the walls of lower and middle-class houses. The backs of the dishes are frequently

to have been that at St. Omer, which reached its zenith in the third quarter of the eighteenth century. It appears to have attracted artists and workmen from other districts, who brought their characteristic styles with them, for which reason certain identification in the case of this manufactory often presents difficulties. Before the war, the municipal museum of St. Omer contained an admirably arranged and carefully classified collection of pottery of divers French origins, and attributions made there are worthy of considerable respect. The plates in Plate III. and No. 5 in Plate II. probably came from this factory; the centre decoration of No. 11 is identical with that of a tile assigned to St. Omer in the local museum. The dishes in Plate IV. may have been made at St. Omer, or at Desvres, a town not far distant.

## French Pottery

To the latter place may be assigned the plates in Plate XII. There are still several factories in

Rouen " ware, which is ubiquitous in the North of France, and not uncommon in England. The

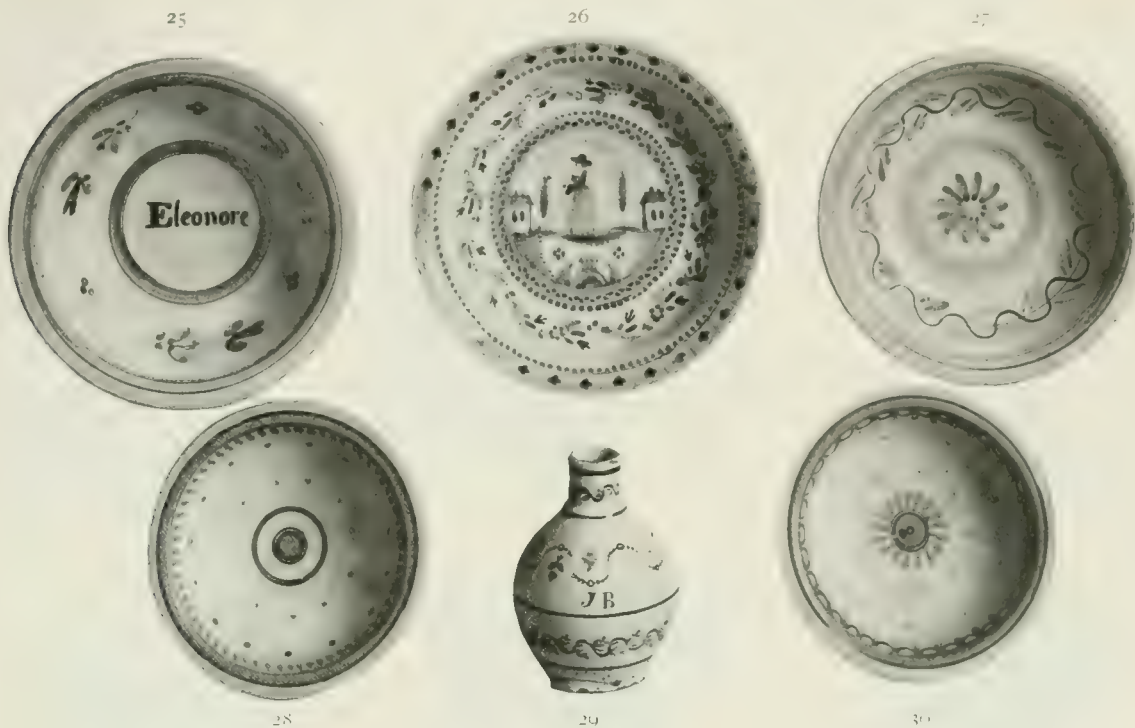


PLATE VII.—VRON

existence in this town, of which one at least dates back quite two centuries. It is to be regretted that all are now largely occupied in the production of the aggressive so-called " Modern

only reproductions of their own old and far more artistic work appear to be tiles, of which there are attractive examples. They also make a more or less successful imitation of Dutch



PLATE VIII.—VRON

"Delft," some of the best specimens of which, suitably doctored, seem to enter upon a career of crime as spurious antiques.

Douai produced a characteristic ware. It has

generally a narrow moulded border, coloured green. Some examples, *e.g.*, No. 22, add bright shades of red and blue : the effect of these, though somewhat gaudy, is by no means unpleasing.



PLATE IX. - SINCENY

a black body and a cream-coloured slip reminiscent of "Leeds." A considerable number of octagonal plates, such as those figured in Plate VI., seem to have been produced. The decoration is usually reddish brown and green, and there is

A small but vigorous pottery maintained itself in the village of Vron, on the main road from Boulogne to Paris, for a period of more than half a century, and enjoys the distinction of a pamphlet devoted entirely to its history and

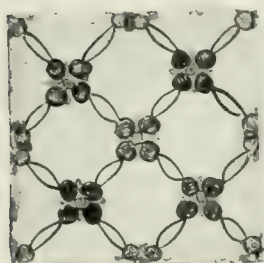


PLATE X. - ROSBOS

## *French Pottery*

productions (*La Manufacture de Faïence de Vron*, par Ch. Wignier, 1876). A large number of tiles were made, of which many specimens are still to be seen, fixed in the house in the basement of

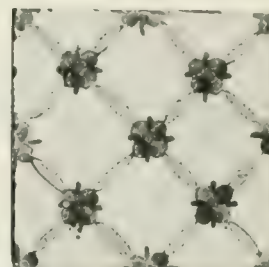
out in small touches of rich colours applied inside a black outline. The effect is graceful, suggesting lace set with jewels. Examples are given in Plate IX.



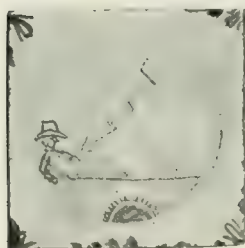
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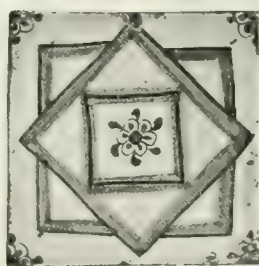
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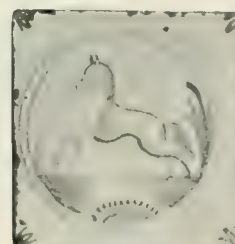
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PLATE XI. BLUE AND POLYCHROME

which they were fired. Plates and dishes were also produced. The designs on both are vigorous and effective, consisting largely of common objects of the country and villages, with conventional floral decoration. Plates VII. and VIII. and Nos. 45 and 47 represent the products of Vron. It will be seen that the small dish No. 26 reproduces substantially the design of tile No. 37. Of this tile, replicas are still fixed in the old home of the manufacture, and reliance can therefore be placed upon the identification of this dish and of others of a similar character.

The pottery of Sinceny was an off-shoot of that of Rouen, but in addition to wares which closely resemble the elaborate productions of the latter, it produced a distinct class of pottery, of which the characteristics are the blue tinge of the enamel and a lace-like decoration, carried

A special kind of dish is to be found which is universally attributed to Hesdin, a charming little town some twenty-five miles from Boulogne, still containing beautiful old buildings of markedly Spanish character. These dishes are mainly concerned with portraiture, usually representing a man on a prancing horse, for which reason they are commonly called "Cavaliers d'Hesdin," and that even when the subject is a lady and there is no horse. Examples of these are shown in Plate X. Although no definite trace or record of the factory appears to remain, the attribution to Hesdin is so universal as to justify provisional acceptance. The pale blue tiles Nos. 48 and 50 are probably also from Hesdin.

In addition to those specially mentioned, Plates II., V., XI., and XIII. contain examples as to which no definite ascription is at present

forthcoming. They may be assumed, however, to have had their origin at one of the known potteries

AIRE, DUNKIRK, ST. OMER, DESVRES, BOULOGNE, SAMER, HESDIN, SORRUS, VRON, ROUEN, SINCENY.



51



52



53

PLATE XII.—DESVRES



54

of Northern France, of which the following is a more or less complete list, viz., ENGLEFONTAINE, DOUAI, LILLE, VALENCIENNES, ST. AMAND, ARRAS,

Others there undoubtedly were, but of these there seem to be neither history nor definite traditions.



55

PLATE XIII.—POLYCHROME DISHES



56



## Two Southern Persian Rugs

THERE are at present on loan exhibition in the Victoria and Albert Museum, South Kensington, two unique specimens from South Persia of the rug-weaver's art of bygone ages. They hail respectively from Shiraz and Niris, both in the province of Fars, and are rare examples of the craftsmanship which attained its highest excellence in those places during the sixteenth and seventeenth centuries.

There are but few of these rugs of Southern Persia still in existence which can correctly be attributed to the sixteenth, or even to the seventeenth, century.

For the brilliance and softness of their luxurious wool they were unsurpassed, and it is that very softness of the material of the antiques, combined with a certain looseness in the manner of their weave, which has caused them to become so rare, since they were the more easily worn out.

Although Shiraz and Niris are only some fifty miles apart, there are essential differences in the weave and finish of their fabrics. For example, the Shiraz rugs have close clipped pile, whereas those from Niris have the pile left deep and thick. The Shirazi wove in the Sehna, or Persian knot, while the weaver of Niris used the Ghiordes, or Turkish knot.

Many of their designs, however, both of field and border, showed kinship, as also did the finish of the ends and sides. Certainly they vied with one another in the superb quality of their wool and dyes.

Our plate shows first a little masterpiece from Shiraz, dating from about the time of King Shah Abbas (late sixteenth and early seventeenth centuries), and is typical of all that was finest in

## By Major Hartley Clark

the rugs of that period as regards weave, design, colouring, and material.

On a field of wonderful old Southern Persian blue is a polychrome repetitive design of large cones, between each of which is a representation of the Tree of Life.

The cones are in red, green, saffron, and ivory, and no two of them are the same in the colour-schemes of their minor details.

The cones are arranged in rows horizontally, and, as is usual in Shiraz rugs, each row faces the opposite way to the rows above and below it. The distribution of these cones so that they shall not also form rows vertically or diagonally saves the rug from too great severity of design. Near the base of each cone is a figure somewhat resembling a bat with outspread wings. This is an elaboration of the well-known Shah Abbas design.

In the centre of each cone is a small panel, undoubtedly representing a mosque door, through which can be seen what is probably a pendent mosque lamp, or perhaps some form of altar. Completely surrounding each mosque door are serried ranks of little figures, in which, without unduly straining the imagination, one can see either a bird's-eye view of the crowd of devout worshippers themselves, or at any rate the mosaic courtyard of the mosque.

Outside this, again, there are somewhat stiff floral and foliate forms to represent the surrounding garden, and the hook of each cone contains a tree-form.

Thus each separate cone contains the royal Shah Abbas device and representation of a mosque and garden, and so, in view too of the excellent

preservation of the rug, it is safe to conclude that this beautiful piece was specially made for, and preserved throughout many ages in, a mosque or a palace.

The main motives of the field design, *i.e.*, the cone and the Tree of Life, are both of religious significance. The origin of the former is obscure, and many different meanings have been assigned to it; but it is more than likely that its true significance is the symbolisation of the flames worshipped by those of the Zoroastrian faith. The Tree of Life represents to the good Moslem that tree in Paradise beneath whose branches he will enjoy everlasting peace and the society of fair houris, and to him it is symbolic of immortality. The borders are in consonance with the colour-scheme of the field, and are of such balance and proportion as to lend perfect harmony to the whole.

The centre border, in red, flanked on either side by a border of alternate ivory and dark blue diagonal stripes, contains small octagonal medallions, in which are eight-pointed stars. Each of these is connected up to the next by four small cone-shapes placed back to back and base to base.

The eight-pointed star is another device attributed to several different origins, but it is undoubtedly of religious significance, since it represented their deity both to the ancient Medes and to the Chaldeans.

In this rug the richness of the deep blues and ruby reds is typical of the high standard of excellence to which the art of dye-making was brought during the sixteenth and seventeenth centuries. The judicious interspersing of lighter colours and ivory heightens the charm and brightens the effect of the whole.

The masterly workmanship and the variety in the details of the design, in which great latitude is given to the individuality and imagination of

the artist weaver, are a source of unending speculative delight. The texture is exceedingly fine for a Shiraz, though there is the usual tendency to looseness of weave.

The second plate illustrates a strikingly beautiful Niris rug of slightly later date than the Shiraz. In this rug a comparatively small field is surrounded by a deep margin of many border stripes, which is a typical feature of these rugs. The borders are beautifully balanced and proportioned, and give great scope to the weaver's skill and imagination.

The ground of the field is that deep dark blue, almost translucent, for which South Persia was famous. This throws up in a wonderful fashion the repetitive design of flowers on stems, which are arranged in parallel diagonal lines all over the field. These lines of flowers are in alternating colours—rich red, bright blue, and rose. Each flower-form is thrown into relief by an edging picked out in some other colour.

The colouring throughout is exquisite. Its rich depths, mellowed by time, are those of some rare old stained-glass windows. Add to this a sheen, comparable only with that seen on the wings of some gorgeous tropical butterfly, and the effect is one which must have transcended the wildest dreams of the artist who wove it nearly two hundred and fifty years ago.

It is regrettable that the best of coloured plates cannot begin to reproduce this effect, still less to give an idea of the infinite variety of colour-tones which changing lights bring into play.

The luxurious depth of the firm pile lures one to commit the sacrilege of treading it underfoot.

These two beautiful rugs, quite apart from their great intrinsic merits of material, design, and workmanship, are perfect gems to delight the eye of the colourist, and enigmas to intrigue for ever the imagination of the romanticist.



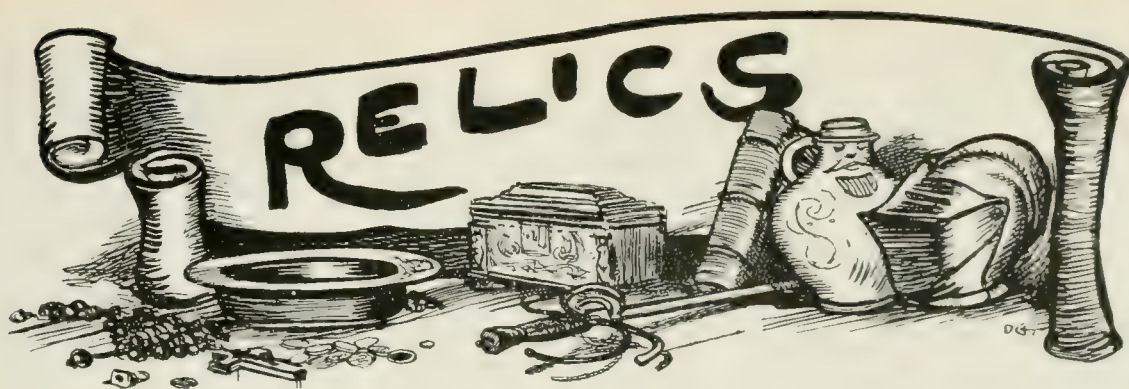


ANTIQUE SHIRAZ RUG  
EARLY XVIII<sup>th</sup> CENTURY



ANTIQUE NIRIS RUG  
LATE XVIII<sup>th</sup> CENTURY





## Some Shoulder-belt Plates worn in the Regular Army By Major H. G. Parkyn, O.B.E.

By the year 1770 it had become almost universal for all regiments other than Cavalry to have the white shoulder-belt (from which was suspended the sword) ornamented by a small buckle and tip, the colour of the metal varying according to the colour of the regiment's buttons. As a rule, the belt was worn under the coat and over the waistcoat, but by 1776 it had become the custom in all regiments to wear the belt outside the coat, and they had begun to adopt small oval belt-plates in place of the very modest buckle and tip. These plates, at first of very simple design, gradually became more and more elaborate and artistic, and regiments which, like the Royal Warwickshire, had special badges, embodied them in the designs.

During the Peninsular War many regiments adopted small oblong plates with rounded corners, but by 1820 the old oval plate had almost entirely disappeared. With the granting of the Peninsular honours, new and larger plates came into use, many of very handsome design, and the plate with the rounded corner gradually disappeared. Up till 1830 many regiments had worn silver lace,

but in this year it was ordered that all Regular Infantry Regiments should wear gold lace, and those of Militia, silver. The actual plate prior to 1835 was, as a rule, burnished, with the design mounted in polished silver or gilt metal; but about that time many regiments began to adopt plates of dead or frosted gilt.

The shoulder-belt plate eventually disappeared with the old coatee in 1855, on the introduction of the tunic, Highland regiments alone retaining its use. The use of belt-plates in Cavalry regiments was not usual, and, as far as the author has been able to ascertain, few were worn after 1800. The plate, when worn, was placed on the pouch shoulder-belt, or on the sword-belt when worn over the shoulder.

The coloured prints in the *British Military Library* show the two Regiments of Life Guards as wearing them. In the case of the 1st Regiment, the plate appears to be of silver, oblong in shape and with cut corners. That worn by the 2nd Regiment was a gilt oval plate. Both had the Royal Cypher and Crown for a design.

The print of the 3rd Dragoon



NO. I.—19TH LIGHT DRAGOONS  
CIRCA 1800



NO. III.—ROYAL ARTILLERY (1840)



NO. II.—ROYAL ARTILLERY  
CIRCA 1770

Guards shows a gilt oblong plate without corner, but no design is decipherable. The badge of the Regiment at this period was the Prince of Wales's Plumes and Coronet, with motto "Ich Dien," the Red Dragon of Wales, and the Rising Sun, and it is probable that one or more of these designs was worn on the plate. The 2nd Dragoons are shown wearing an oval gilt plate.

In an excellent article entitled "Officers' Shoulder-belt Plates," by the late Mr. S. M. Milne, which appeared in the *Journal of the R.U.S.I.* in July, 1902, are mentioned two Cavalry plates, one, the 3rd Dragoons (now 3rd King's Hussars), being of a very exceptional design. The late Mr. Milne described it as follows: "The plate of gilt metal with the devices engraved, but the plate touched up in the centre, quite convex in form, and resting upon the four outside corners, which were quite flat." This plate was oblong in shape, and had for a design a star with the Royal Cypher in its centre; the manner of showing the cypher was quite out of the common. Above the star, on the side of the top ray, are the letters "3rd Ds."

The other plate mentioned is that of the 10th Light Dragoons, being of silver, oval in shape, and had in relief the design of the Prince of Wales's Plumes, Coronet, and motto; above, the number X. and letters "L.D.," all inside a solid lined oval. The badge of the Prince's Plumes was granted to the Regiment with the title in 1783.

No. i. shows an oval silver plate worn by the officers of the 19th Light Dragoons towards the end of the eighteenth century. This Regiment was disbanded as a Lancer Regiment in 1821, after distinguished service in India, for which they had been granted the badge of the Elephant, inscribed "Assaye." In 1861 the present Regiment was formed from the 1st Bengal European Cavalry, and in 1874 permission was given them to bear the honour of their predecessors, the old 19th Light Dragoons. The plates worn by the Royal Regiment of Artillery were gilt, and at first oval in shape, and had engraved on them the Ordnance Arms, with the title "Royal Artillery" above (No. ii.).

In the coloured print of an officer of the Royal Artillery in the *British Military Library*, he is shown wearing an oval gilt plate with a silver star mounted in its centre; and in Captain R. J. Macdonald's *History of the Origin of the Royal Regiment of Artillery* is shown an officer of the R.H.A. (1793) with a similar plate. In 1796 an order was published to the effect that the Master-General desired the Colonel Commandant to fix upon the design for a belt-plate, which he states should be uniform with that worn in the Army. The same book shows an officer in 1820 still

wearing the oval plate. In 1832 the motto "Quo Fas et Gloria Ducunt" and the Royal Arms and Supporters were granted to the Regiment (No. iii.). The plate worn by the Royal Engineers was gilt, and most probably had the Royal Cypher or the Ordnance Arms.

To describe in detail the various plates worn by the Infantry would be beyond the scope of this article, and it is proposed to deal only with a few of those of special interest, and of which it has been possible to reproduce illustrations, chiefly from the excellent collection at the Museum of the R.U.S.I., by the courtesy of Lieut.-Colonel Sir Arthur Leatham, its Secretary and Curator. The collection of shoulder-belt plates and Army badges in general at the R.U.S.I. is the only public collection known to the author, and should prove invaluable to collectors and students of military history for reference work.

The plates worn by the Brigade of Guards have always been gilt. In Almack's book of *Regimental Badges worn in the Army one hundred years ago*, all three regiments are described as wearing oval gilt plates with silver cut stars of handsome design.

No. iv. shows officer's breast-plate worn by the Scots Fusilier Guards about 1840.

No. v.—2nd (Queen's Royal) Regiment of Foot, now the Queen's (Royal West Surrey Regiment). Shoulder-belt plate worn between 1833 and 1855 by rank and file. This Regiment served through the Afghan War of 1838-9, and also in the Kaffir War of 1851-3, and it is probable that the bullet-hole that can be seen in plate was received in one of these campaigns. The plate worn by the officers of the Regiment was one of similar design, but with the badges mounted, and without the star.

The origin of the ancient badge of the Regiment—"the Paschal Lamb"—is uncertain. Tradition associates the badge, as well as the old sea-green facings at one time worn, with Catherine of Braganza; but against this is the fact that no heraldic authorities can trace any connection between the arms of Portugal and the Regimental badge. Macaulay suggests the badge may have been adopted as a suitable design for a regiment going to serve in Tangiers against the Infidels. The motto "Pristinae Virtutis Memor," according to Cannon, was granted to the Regiment in 1703, together with the title "Royal," for service in the defence of Tongras; but the Regimental History states it was more probably given for services in Spain, and that the second motto of the Regiment—"Vel Exuviae Triumphant"—refers to the defence of Tongras. The badge of the Sphinx denotes the services of the Regiment in Egypt in 1801.



No. IV.—SCOTS FUSILIER GUARDS  
CIRCA 1840



No. V.—2ND (QUEEN'S ROYAL)  
REGIMENT OF FOOT 1833-58



No. VI.—5TH NORTHUMBERLAND  
FUSILIERS 1840-55



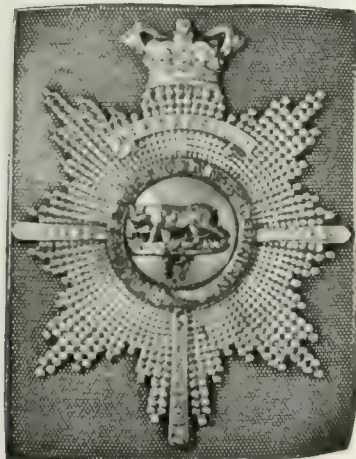
No. VIII.—8TH (THE KING'S)  
REGIMENT 1840-55



No. VII.—7TH (ROYAL)  
FUSILIERS CIRCA 1811



No. IX.—14TH (BUCKINGHAMSHIRE)  
REGIMENT OF FOOT 1838-55



No. X.—17TH (LEICESTERSHIRE)  
REGIMENT OF FOOT 1839-55



No. XI.—30TH (DORSETSHIRE)  
REGIMENT OF FOOT CIRCA 1830-55



No. XII.—42ND (ROYAL HIGH-  
LAND) THE BLACK WATCH  
REGIMENT OF FOOT PRIOR 1881

No. vi.—5th (Northumberland Fusiliers) Regiment of Foot, now Northumberland Fusiliers.



No. XIII.—50th (THE QUEEN'S OWN) REGIMENT OF FOOT

and the Dragon was very likely adopted by the Regiment on entering the Dutch service, to denote its English origin. The custom of wearing red and white roses on St. George's Day most probably came from the same source.

At the battle of Wilhelmstah, the Regiment captured a French Standard, and twice as many prisoners as they had men in the field, and as a reward for their services in this action they were allowed to exchange their three-cornered hats for the Grenadier caps of the captured



No. XVI.—2ND (WILTSHIRE) REGIMENT OF FOOT. PRIOR 1750

Officer's belt-plate (1840-55). This fine old Regiment is one of the two surviving regiments of British troops that were in the service of Holland, and returned to this country on the landing of William of Orange.

The badge of St. George

tion of the Regiment is the wearing of a red and white plume in their full head-dress. This is in memory of their gallantry at the action of La Vigie, in St. Lucia, 1778, when the men took the white plumes from the caps of the French Grenadiers and stuck them in their own caps. A white plume continued in use until 1828, when all Infantry Regi-



No. XIV.—31ST (2ND YORKSHIRE WEST RIDING THE KING'S OWN LIGHT INFANTRY) REGIMENT

ments, other than Light Infantry and Rifles, were ordered to wear one. The 5th were then granted a red and white one as distinctive from other corps.

No. vii.—7th (Royal) Fusiliers, now the Royal Fusiliers (City of London Regiment). This most interesting badge was dug up on the battlefield of Albuhera.

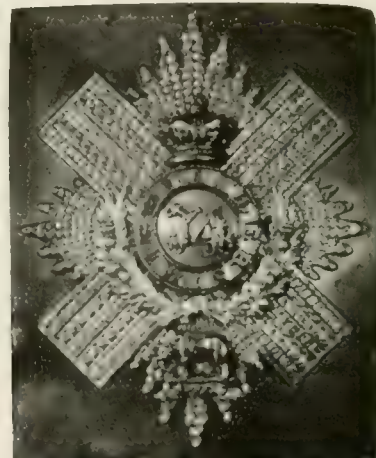
The Regiment greatly distinguished itself at this action, and it is recorded how they left Badajos at 2 a.m. on the morning of



No. XV.—61ST (SOUTH GLOUCESTERSHIRE) REGIMENT OF FOOT

Frenchmen. For many years after they wore Grenadier caps, although not officially made a Fusilier Regiment until 1836. Another dis-

the action, and after a long night march carried out a brilliant and successful charge which regained the lost height of Albuhera



No. XVII.—74TH (HIGHLANDERS) REGIMENT OF FOOT. CIRCA 1850

## *Some Shoulder-belt Plates*

and saved the day. The plate is evidently one worn by the rank and file, as at that time the officers wore a small oblong plate, but with the same design mounted.

The Rose and Garter are the ancient badges of the Regiment, and were recognised as such by the Royal Warrant of 1751. Old drawings of the uniforms of the officers in 1789 show them wearing on the backs of their gloves, in red embroidery, a small rose and crown. At one period, a red and white rose was worn. The rose was one of the badges given by Queen Elizabeth to the London trained bands from which the Regiment traces its origin.

No. viii.—8th (The King's) Regiment, now the King's (Liverpool Regiment). The White Horse inside the Garter was granted apparently with the title "King's" to the Regiment after the Rebellion of 1715, in the suppression of which they had taken an active part. At one period they were known as the "Hanoverian White Horse Regiment." The Sphinx denotes the Regiment's service in the 1801 campaign. A peculiarity of the Regiment's badge is the old English lettering, which has long been a feature of the design. The plate is of burnished gilt, with the design mounted in dead gilt, the horse being in silver on a red velvet background.

No. ix.—14th (Buckinghamshire) Regiment of Foot, now the Prince of Wales's Own (West Yorkshire Regiment). Prior to 1830 the 14th had been a silver-laced regiment, but it is doubtful if they adopted new belt-plates until about 1838, when the badge of the Bengal Tiger and the honour "India" was granted them for their service in that country, 1807-31. The battle honour Tournay was granted in 1836. The plate is of burnished gilt, with the design mounted in silver.

No. x.—17th (Leicestershire) Regiment, now the Leicestershire Regiment. The badge of the Royal Tiger was granted to the Regiment in 1825, to commemorate its long service in India from



No. XVIII.—87TH (ROYAL IRISH  
FUSILIERS) REGIMENT OF FOOT

worn, but in 1835 the Castle and Key were added. The motto "Primus in Indus," the badge of an elephant, and the date 1757 of Clive's victory, were first worn on a drum-major staff, but were allowed to drop out of use. The battle honour "Plassey" and the motto were restored to the Regiment in 1835 by King William IV. The 39th were the first King's Regiment to serve in India. The green background to the badge is in memory of the old green facings of the 39th, which have of late been restored to the Regiment, and the plate is dead gilt frosted, with the edges burnished and the design mounted in the same metal. The star is of silver.



No. XIX.—42ND (PERTHSHIRE VOLUNTEER  
LIGHT INFANTRY) REGIMENT

1804 to 1823. The drummers of the Regiment, instead of wearing the ordinary drummer aprons, wear tiger-skins. The plate is of frosted gilt, with silver-mounted star and gilt crown and garter.

No. xi.—39th (Dorsetshire) Regiment of Foot, now 1st Batt. the Dorsetshire Regiment. This plate was the one worn prior to the abolishing of the ornament. The badge of the Castle and Key, and motto "Montis Insignia Calpe," were granted the Regiment in common with several others who took part in the defence of the Rock (1779-83). At first, only the honour "Gibraltar" was

No. xii.—42nd (Royal Highland) the Black Watch Regiment of Foot, now 1st Batt. the Black Watch (Royal Highlanders). The badge of the Sphinx was granted them for service in the 1801 campaign, when, together with the 28th Regiment, they defeated a French demi-brigade famous as the "Invincibles," and, according to some accounts, captured their colours. The plate is a dead gilt one, the star and number 42 being mounted in silver, and the crown, garter, and wreath in gilt metal.

No. xiii.—50th (The Queen's Own) Regiment of Foot, now 1st Batt. the Queen's Own (Royal West Kent Regiment). This plate was most probably adopted after the change of the lace from silver to gold in 1831, in which year the

Regiment also received the title "Queen's Own." The Sphinx



No. XX.—15TH (YORK EAST RIDING) REGIMENT OF FOOT



No. XXI.—10TH (NORTH LINCOLNSHIRE) REGIMENT OF FOOT



No. XXII.—16TH (BUCKINGHAMSHIRE) REGIMENT OF FOOT

was granted for service in the 1801 campaign. The plate worn prior to the change of lace was a silver one, oblong in shape, with rounded corners, and inscribed with the number of the Regiment and the honours "Vimiera" and "Corunna," surmounted by a Sphinx. The plate has the design of the star, number 50, and the Sphinx mounted in silver, the crown and garter being in gilt metal. The plate is in burnished gilt.

No. xiv.—Officer's plate. 51st (2nd Yorkshire West Riding Light Infantry) Regiment, now 1st Batt. King's Own (Yorkshire Light Infantry). This plate, which is of burnished gilt, with the design in silver, is of interest, as it is, as far as the author knows, the only instance of the use of the motto "Ich Dien" on the plates of the Regiment. The 51st were made Light Infantry after the Corunna campaign.

No. xv.—61st (South Gloucestershire) Regiment

Period about 1830. Silver plate and mount. This plate is of special interest, as the Regiment continued to wear up to the time that belt-plates were abolished, their original design of a buckle and tip, which was the forerunner of the belt-plate in the Army.

No. xvi.—Officer's silver shoulder-belt plate. 62nd (Wiltshire) Regiment of Foot, now 1st Batt. Duke of Edinburgh's (Wiltshire Regiment) (1820–30). The badge of the Maltese Cross was adopted by the Regiment while in Sicily in 1806. The plate is silver, with silver mounts, the 62nd being a "silver lace" regiment prior to 1830.

No. xvii.—74th (Highlanders) Regiment of Foot, now 2nd Batt. Highland Light Infantry. Plate worn *circa* 1850; a gilt burnished plate with silver mount, the crown, garter, and elephant being in gilt metal. The badge of the Elephant, and scroll inscribed "Assaye," were



No. XXIII.—20TH (EAST DEVONSHIRE) REGIMENT OF FOOT



No. XXIV.—33RD (1ST YORK WEST RIDING) REGIMENT OF FOOT



No. XXV.—40TH (2ND SOMERSETSHIRE) REGIMENT OF FOOT



No. XXVI.—53RD (SHROPSHIRE) REGIMENT OF FOOT

## *Some Shoulder-belt Plates*

granted in 1807. At the battle it is recorded that "every officer present, save one, was killed or

never been recovered. The plate is of dead gilt, with the badge mounted.



No. XXVII.—58TH (RUTLANDSHIRE)  
REGIMENT OF FOOT

wounded, and the battalion reduced to a mere wreck." The Honourable East India Company, in recognition of its services, presented it in 1803 with a complimentary colour.

No. xviii.—Officer's belt-plate, *circa* 1850. 87th (Royal Irish Fusiliers) Regiment of Foot, now



No. XXVIII.—69TH (SOUTH LINCOLNSHIRE)  
REGIMENT OF FOOT

No. xix.—90th (Perthshire Volunteer Light Infantry) Regiment, now 2nd Batt. Cameronians (Scottish Rifles). This Regiment from the time of its formation (1794) was trained as Light Infantry. The plate is burnished gilt, with the design mounted in silver.



No. XXIX.—79TH (QUEEN'S OWN  
CAMERON HIGHLANDERS) REGIMENT

1st Batt. Princess Victoria's (Royal Irish Fusiliers). The badge of the Eagle on the ball of the grenade represents that captured at the battle of Barossa by Sergeant Patrick Masterson. The wreath round the neck of the Eagle is distinctive, and is said to have been granted to the 8th French Regiment by the Emperor Napoleon for the services of the Regiment at the action of Talavera. In most cases the actual ornament of the Eagle was screwed to the colour-staff, but in the case of the 8th French Regiment it is stated to have been nailed. The actual eagle was stolen from the Royal Hospital, Chelsea, in 1852, and has



No. XXX.—81ST (LOYAL LINCOLN  
VOLUNTEERS) REGIMENT OF FOOT

No. xx.—Officer's oval silver shoulder-belt plate, *circa* 1800. 15th (York East Riding) Regiment of Foot, now East Yorkshire Regiment.

No. xxi.—Officer's gilt burnished shoulder-belt plate of the 10th (North Lincolnshire) Regiment of Foot, now Lincolnshire Regiment. Worn about 1850. The design is mounted in silver. At the foot of the laurel wreath appears the Sphinx for Egypt (1801).

No. xxii.—Officer's oval silver shoulder-belt plate, *circa* 1800. 10th (Buckinghamshire) Regiment of Foot, now the Bedfordshire and Hertfordshire Regiment.

No. xxiii.—Officer's silver shoulder-belt plate, *circa* 1814. 20th (East Devonshire) Regiment of Foot, now Lancashire Fusiliers. The Regiment was one of the famous Minden regiments. At that period they were known as Kingsley's Regiment of Foot. In the Orders of the Day, after the battle, it stated "that on account of the severe losses the Regiment had suffered, they were to be excused from further duty." But a General Order, dated three days after the battle, states: "Kingsley's Regiment, at its own request, will resume its portion of duty in the line." The old design of the "XX," so long worn on the buttons, is now only displayed on the officers' cap buttons.

No. xxiv.—Officer's shoulder-belt plate, *circa* 1840. 33rd (1st York West Riding) Regiment of Foot, now 1st Batt. the Duke of Wellington's (West Riding Regiment). The 33rd were the first regiment to be commanded by the Duke of Wellington, and in 1853 were given the title "Duke of Wellington's," and his crest and motto as a badge. The plate is a gilt burnished one, with the design in gilt and the numerals in silver.

No. xxv.—Officer's shoulder-belt plate. 40th (2nd Somersetshire) Regiment of Foot, now 1st Batt. the Prince of Wales's Volunteers (South Lancashire Regiment). The plate is that in use about 1840.

No. xxvi.—Next to this plate is that worn about 1820 by the officers of the 53rd (Shropshire) Regiment of Foot, who became in 1881 1st Batt. King's (Shropshire Light Infantry). Both plates are burnished gilt, with the designs in silver and gilt mounted. In the case of the 40th, the crown, wreath, garter, and numerals are in gilt metal, but in the case of the 53rd only the crown and numerals are in this metal.

No. xxvii.—The shoulder-belt plate worn by officers, about 1840, of the 58th (Rutlandshire) Regiment of Foot, now 2nd Batt. Northamptonshire

Regiment, was of frosted gilt, with burnished edges, the design being mounted. The star is of silver, and the remainder of the design in gilt metal. The badge of the Sphinx commemorates the regimental service in Egypt in 1801.

No. xxviii.—Officer's shoulder-belt plate. 69th (South Lincolnshire) Regiment of Foot, now 2nd Batt. the Welch Regiment. Worn about 1840. Burnished gilt plate, with silver and gilt mounted design. The Regiment in its early days saw much sea service, and served under Admirals Hood and Rodney, and later had a detachment acting as marines under Lord Nelson at the action of St. Vincent.

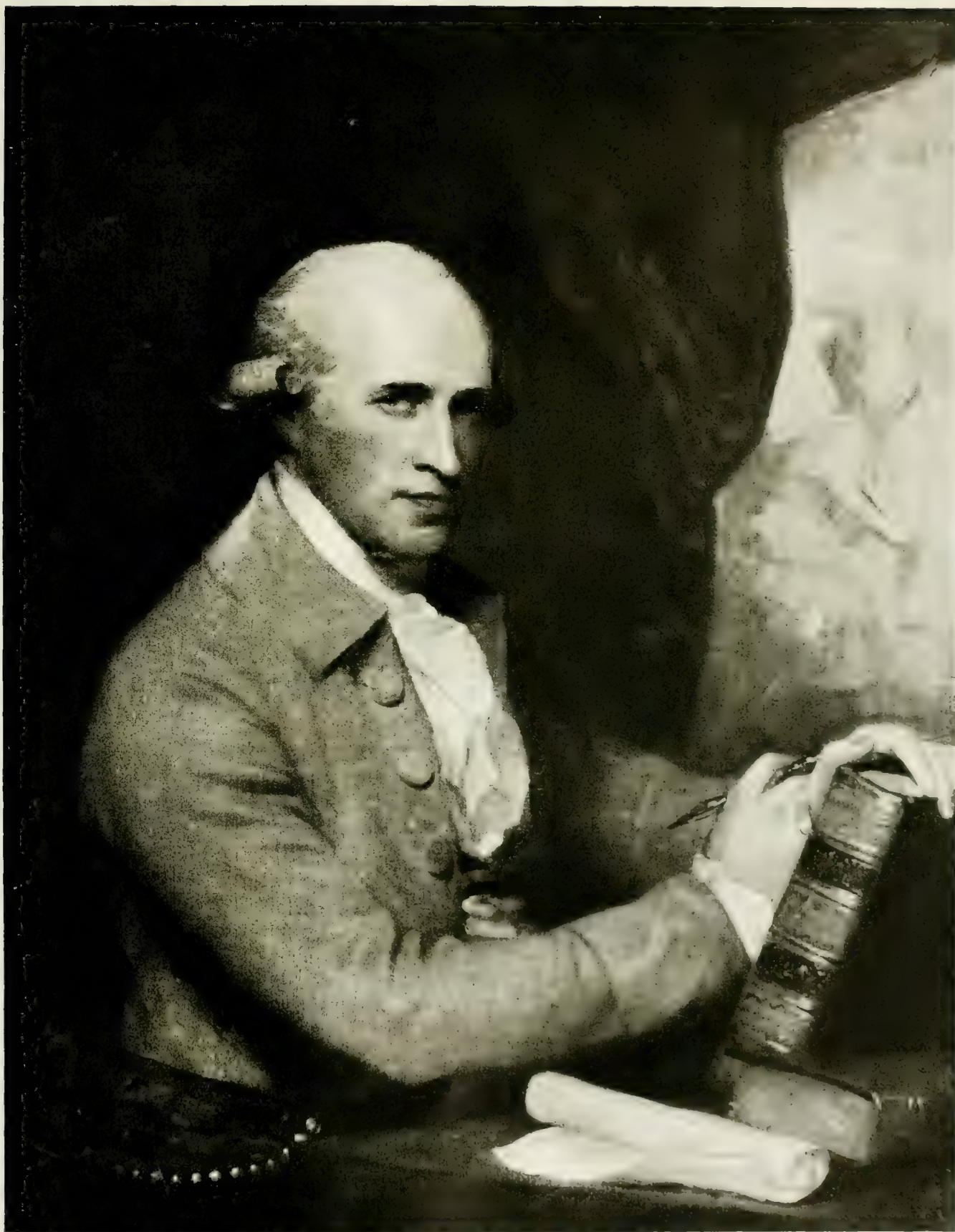
No. xxix.—The shoulder-belt plate of the 79th Queen's Own Cameron Highlanders is that in use in 1840-81. The plate is of frosted gilt, with burnished edges, the design being mounted in gilt metal.

No. xxx.—The plate of the 81st (Loyal Lincoln Volunteers) Regiment of Foot is the one in use prior to these ornaments being abolished. This Regiment is now the 2nd Batt. the Loyal North Lancashire Regiment, and has the distinction of being the only Regiment in the Army entitled "Loyal," this title having been granted the 81st in 1793, when raised to commemorate the fact that the Lincoln Militia volunteered in a body. The plate is burnished gilt, the numerals being mounted in the same metal.

No. xxxi.—Officer's pouch-belt plate of the Rifle Brigade, worn about 1822. Peninsular honours to the number of thirteen were granted the Regiment in 1820, and in the following year, Corunna, Copenhagen, and Monte Video were added. Peninsular and Waterloo had been granted in 1815. The badge was probably adopted from the Cross of the Order of the Bath, which order had been conferred on three Colonels of the Regiment after Waterloo.



NO. XXXI.—RIFLE BRIGADE  
*circa* 1822



BENJAMIN WEST, P.R.A.

BY GILBERT STUART

*In the National Portrait Gallery*

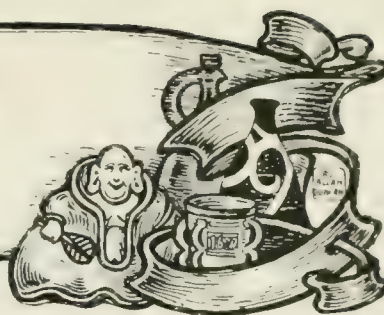
*Photo. Mansel*

*The*  
**CONNOISSEUR**





# A CHINESE CRAFT



## Chinese Soapstone Carvings

By F. Gordon Roe

COLLECTORS who take time by the forelock seldom find cause to regret their far-sightedness. By exercising individual taste in the acquirement of unfashionable and neglected objets d'art, without any immediate prospect of monetary return, they form collections on the most moderate terms, which, when the rank and file fulfil a destiny of following the lead, rarely fail to show an appreciation in value. The current boom in nearly every branch of art-collecting may make it seem as if there were few fresh fields to conquer, but, though signs of awakening recognition are not entirely wanting, the cult of soapstone is still comparatively unknown to the public.

Soapstone, which is a species of talc, was frequently employed by many ancient races on account of the comparative ease with which it could be worked. Its popular appellation is derived from the peculiar greasy texture of the material.

Although objects carved from it are found in various countries, I have considered the advisability of confining this article to the products of the Far East, which, since the Great War, have been placed on the European market in ever-

increasing quantities, until, at the time of writing, nearly every curiosity shop can display specimens. The fact that most of these belong to an inferior order of workmanship has had the effect of lowering the craft in the eyes of those whose preference lies in favour of jade and the hard stones. But, as I am demonstrating, the collector who has the wit to pick his purchases with care, can gather together a representative assortment of soapstone carvings at a tithe of the cost which would have to be expended on the equivalent in jade, whilst, from the artistic standpoint, it would be similarly typical and informative.

The first difficulty confronting the novice is the differentiation between



NO. I.—KWANNON

antique and modern soapstone. Practical assistance can be obtained by searching out the specimens lurking in our national institutions. The most far-reaching display is most probably that at the British Museum, but isolated examples are to be found at South Kensington which can be compared with the small series of avowedly modern objects presented to the Victoria and Albert Museum by the Chinese Commissioners of the International Inventions Exhibition. Some of these are interesting from their size alone, being built up in architectural fashion. A model of a pagoda in ten tiers (No. 177-1886) measures 2 feet 5½ inches high by 6 inches wide at the base, whilst a memorial arch (No. 176-1886) stands 2 feet 9 inches, with a width of 1 foot 10½ inches.

One of the main tests for antique soapstone is in the wear. Constant handling assists the formation of a high polish, which tends to work its way well into the interstices of the carving. In most modern pieces, the gouged-out surfaces are markedly matt and light-looking by contrast. It will be noted, moreover, that time lays mellowing hands on the tints of the stone. Style, however, is of prime importance. The majority of modern soapstone is produced hastily in large quantities for the European market. This tends towards over-generalisation, to an avoidance of difficult passages, and to a loss of fluency in the lines. In lieu of further comment, reference is invited to the illustrations on the last page of this article. Their provenance is to be sought in Japan, whence emanate many imitations of the old Chinese productions in this medium. The nominal use

of the hollowed-out receptacles is as dippers, and the irregularities of the background might form supports for brushes. The smaller of the two (No. vii.) is decidedly the superior in decoration, but still confesses to a lack of technical ability on the part of its maker. The other (No. viii.) is clumsily hacked from a large piece of stone, the size in no way detracting from the ineffectuality of the design. Neither monkeys nor birds are graced by any serious pretensions to anatomy, whilst any spare surface is covered by a lightly incised ornament of peculiar inanity. The only excuse that can be urged on behalf of such things is that they do not make bad ash-trays.

Genuine brush-rests of some considerable age are figured in Nos. iii. and v. They are interesting not only for their sturdiness of execution, but also for the vignettes of bustling life embodied in them. Both are wayside scenes, and in one the causeway ends in a quay, where an embarkation is in progress. There can be no doubt whatever that they were carved by the same hand.

Figures of deities are frequently met with, but the type of which No. i. is representative is a thought less common to the London market than the varieties exemplified in Nos. ii. and iv. The illustration, which is the same size as the original, gives a good idea of this little statuette of Kwannon. Solidly carved from whitish stones, it manifests a sincere appreciation of the beauty of folded draperies, the borders of which are enriched with an incised pattern. The pose of this figure possesses the advantage of allowing a firm attachment to the base—an advantage which can be comprehended fully when it is

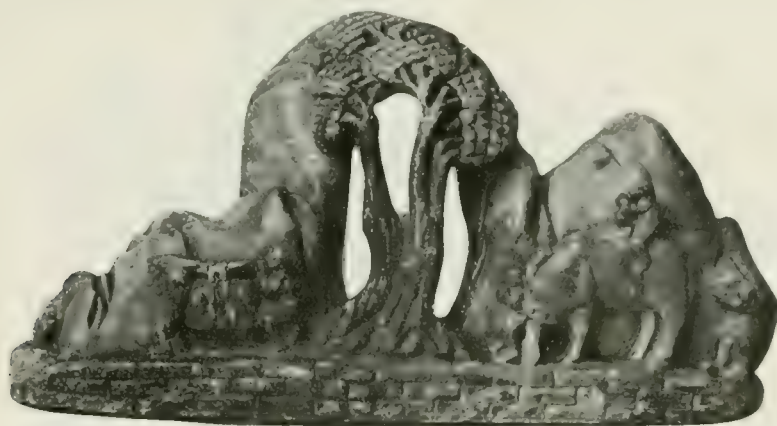


• No. 11.—K'UTI HSING

## Chinese Soapstone Carvings

realised that, owing to faulty construction, most of the images met with are contrived so that the junction occurs at the point of least resistance.

being doomed to earthly failure on account of his hideous looks, cast himself into the Yangtse-Kiang, but was caught up to the gods by the



NO. III.—BRUSH-REST IN CARVED SOAPSTONE

No. ii., an otherwise important-looking figure, is a case in point. The subject of this composition is the apotheosis of K'uei Hsing, a savant, who,

leap of a fish-monster. In common with most of the pieces illustrated, this loses in reproduction by the elimination of the colouring of the original.



NO. IV.—TWO FIGURES OF LIU HAN, AND A GODDESS

The appearance of K'uei Hsing must not be confused with the superficially similar figures of

question (No. iv.) is a graceful example of its kind. Its decorative effect is enhanced by the



NO. V. BRUSH-REST IN CARVED SOAPSTONE

Liu Han riding on his three-legged toad, two examples of which are given in No. iv.

The central item in the illustration last mentioned is instructive, since it reveals one of the ultimate results of the simple peg-and-socket system of attachment which, as indicated above, is the prime failing of the fragile class of images. An examination of the stand elicits the presence of scars, which tell a tale. In its original condition, this figure formed part of a group. Owing to rough handling, the other portions became detached and lost, so a previous owner has attempted to restore the balance of the composition by reducing the stand to a single section. If the collector finds signs of severance on the bases of any of his pieces, he may be quite certain that they have undergone some such vicissitudes in the course of their history. The figure in

band of rose-red colouring passing through the stone, which affords a pleasant contrast to the mellow pallor of the face.

The three small seal-shaped ornaments in No. vi. are old examples of a class of object reproduced in its thousands at the present time. To right and left there are the mythical monsters often erroneously called "Kylins," but more correctly termed "Dogs of Foh." That on the left is probably the most ancient. It is cut in a piece of dull sea-green stone, and is evidently intended to emulate jade. The other is altogether more elaborate, and is of a dark veined red. The intermediate object is conceived on different lines, but shows the amount of interest which can be centred in a chip of stone. It was secured in a country town for about the cost of its postage. Confronted by a practically interminable list of



NO. VI. THREE SMALL SEAL-SHAPED ORNAMENTS

## Chinese Soapstone Carvings

gods and devils, priests, and symbols from which to choose their subjects, the energies of the soapstone carvers of bygone China found scope in

writer. But enough has been said to establish the truth of my contention that, even if not yet constituting a commercial speculation, the



NO. VII. SOAPSTONE ORNAMENT (MODERN)

numberless interpretations of their sacred stories. The tale of them is that of Chinese mythology, so cannot be dwelt upon *in extenso* by a magazine

acquisition of antique carvings in soapstone is at least as instructive as it is pleasurable to an admirer of the decorative arts of the Orient.



NO. VIII. SOAPSTONE ORNAMENT (MODERN)

## NOTES AND QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PAINTING (No. 349).

SIR,—I send photo of a painting which I should like identified. It is a large canvas: a life-size study of a Flemish peasant woman, probably painted within the last fifty years, and evidently by a very good artist. It was brought over here by some Belgians during the war, and seemed to have been kept tightly rolled up for a considerable time, as in consequence it was badly in need of restoration. This I have had done, as I bought the picture.

The seal of the city of Antwerp ("Cité d'Anvers") was in red wax on the back, so it is possible that some of your Antwerp readers might be able to say from the photo who the artist was.—  
E. P. BENNETT.

"PENITENT MAGDALEN" (No. 350).

SIR,—This picture has been in the same family for three generations, and was with many others, since proved valuable, including a Turner, a large P. Nasmyth, a small Peter de Wint, and a Lance, now sold.

This leads me to believe the one I have may also be an original. As the photo shows, the oval canvas is joined to the frame, as though it had been cut from some larger picture.—  
A. ROWE.



(349) UNIDENTIFIED PAINTING



(350) THE PENITENT MAGDALEN

UNIDENTIFIED  
PORTRAIT (No. 337,  
June, 1920).

SIR,—Without any doubt, this represents the Dutch Stadtholder, Prince Maurice of Nassau, son of William the Silent, born 1567, at Dillenburg (Germany), and deceased 1625, at The Hague. This is justified by the annotation on the painting: "1609, ætatis 42." A similar portrait (perhaps the same), in the well-known copper harness of the Prince, was sold one or two years ago in one of the auctions in Amsterdam, and was then described in the catalogue with the name of the said Prince.—  
J. DERKING DURA.

(Replies also received from Messrs. J. J. de Gelder, R. Verbeek, R. W. P. de Vries, K. Sluyterman, and Barthold Boissevain.)

# NOTES



## An Unique Crystal and Silver Candlestick

AN unique candlestick, formed of two branches of crystal and silver, is illustrated here. At a cursory glance, one's first impulse would be to assign it to an Italian goldsmith of the school of Benvenuto Cellini; but on a closer examination of the silver-work, its *provenance* must be assigned to England, and the period to the second half of the sixteenth century. The possibility that the two well-modelled eagles on the stem, and the four



AN UNIQUE CRYSTAL AND SILVER CANDLESTICK

cast figures of satyrs, seated on the summit of the large octagonal crystal base, may have been executed by an English goldsmith, who had served an apprenticeship to an Italian goldsmith, must not be dismissed as chimerical. The question of the teachers of English goldsmiths of the Tudor period is of great interest, and has not been solved. Craftsmen in the precious metals sought instruction in their craft by travelling in foreign lands, just as much as painters.

# A Lost Brass

SIR,  
May I draw your attention to a recent act of vandalism in one of our Middlesex churches?

Until about twelve months ago the brass of

Richard Thornewton (*d.* 1544) lay by the empty matrix of that of his wife, on the south side of the nave, and just inside the door of Great Greenford Church. In May, 1916, a rubbing of this brass (of which I give a photograph) was made by a friend of mine; but when he visited the church six months ago, he found that the figure of Richard Thornewton had disappeared, the inscription alone being left. Upon the Vicar's attention being drawn to the matter, he affirmed that neither of the figures had been in position during his incumbency, a matter of some six years.

The sharp edges of the empty matrix, and the glaring patches of black mastic, however, at last convinced him of his error.

It is almost too much to hope that this brass may be recovered; but the publication of this letter may have some effect in preventing similar occurrences. CHARLES R. BEARD.

## Newcastle-under-Lyme Pottery

SINCE the publication of Mr. T. Pape's article on the above subject in our October issue, the author has ascertained that the age of Thomas Whieldon's second wife, Alice, should be fifty-five years. He also wishes us to make it clear that the illustrations Nos. vii. and viii. were taken from two different teapots made by Joseph Wilson.

## An Essex Church in Fact and Fiction

MR. ARTHUR MORRISON has made the chivalrons of



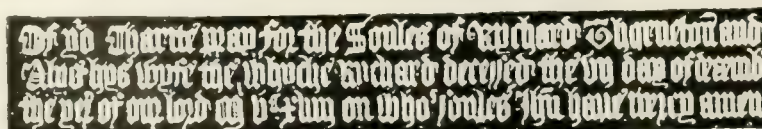
SOCKETS OF CANDLESTICK

It narrates the tribulations of a presumed scion of the ancient Haddock family, culminating in the disappointed idler's assault on an ancestral effigy "smilin' down at him, blind an' contemptus," from the walls of St. Clement's. As one enters the building there appears, immediately facing the doorway, a monument which, at first sight, seems the identical prototype of Mr. Morrison's motive. A closer inspection reveals the fact,

however, that it is a Salmon rather than a Haddock who is commemorated.

An architectural niche, surmounted by armorials [Sa., 3 salmons haurient in fess or (for Salmon), impaling Or, on a bend engr., cotised sa., 3 mullets of the first (for Andrewes; Salmon's wife being a sister of Bishop Andrewes of Winchester)], enshrines a demi-figure of the sailor, bearded; wearing doublet, ruff and gorget; the dexter hand holding a baton, whilst the sinister rests on a globe. The carving of the face and hands (which, with the heraldry, still bear colouring), taken in conjunction with the ensemble of the figure, proves it to be the work of one expert in the use of the chisel. The slab beneath presents the following bilingual inscription:—| Memoriae & Honori Sacrum | Magna Reipublicae Instrumto & Ornamento | Roberto Salmon Armigero. | Rei Navticae An° 1614 Pene Extinctae Restavratore

Domvs | Trinitatis 1617 Magistro, & Gloriae: Vicecomiti London 1640 | Electo Viro Religione in Devm,



BRASS OF RICHARD THORNEWTON (1544). THE EFFIGY OF WHICH HAS BEEN REMOVED FROM GREAT GREENFORD CHURCH

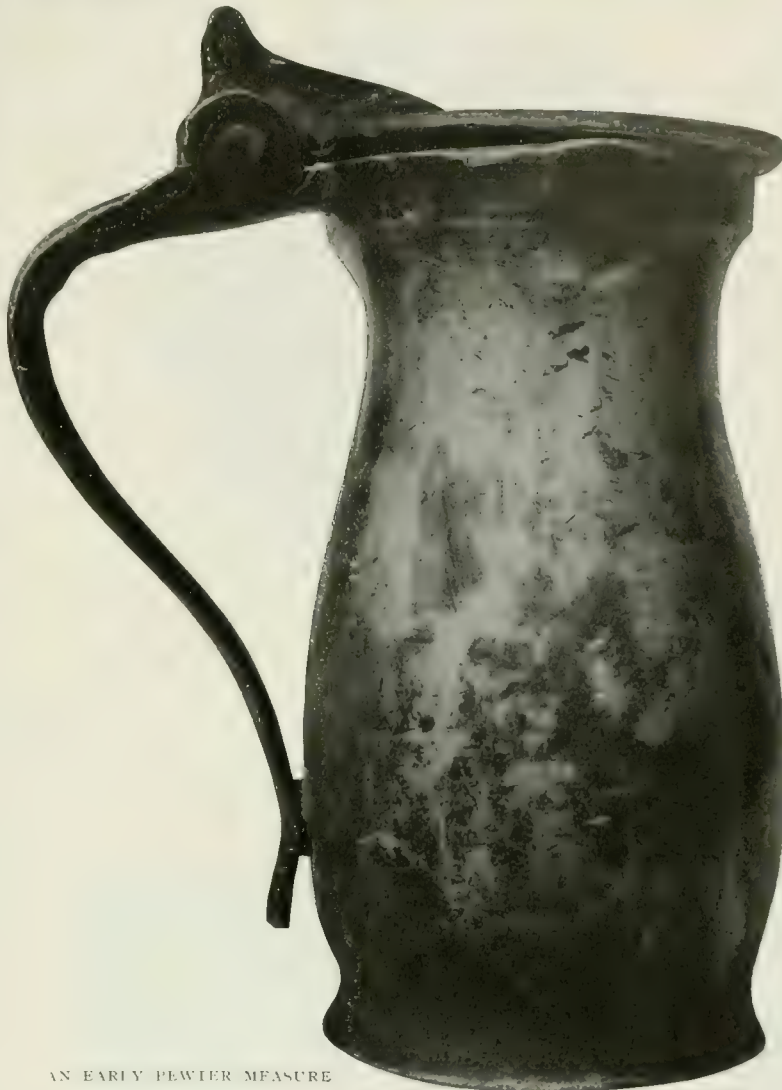


MASTER BLOXHAM  
BY SIR THOMAS LAWRENCE

CONNOISSEUR



Probitate in Omnes Æternvm | Imitando : Obijt  
Anno Christi. 1641, Ætatis 74 : & hic cum |  
Maiorib<sup>300</sup>  
Instar Anno-  
rum Iesvm  
svvm Expect-  
at | To y<sup>e</sup>  
Memory of y<sup>e</sup>  
Right Worthy  
& Wor<sup>d</sup> | Ro-  
bert Salmon  
Esquire: |  
That great  
Instrvment of  
Gods glory &  
y<sup>e</sup> Common  
wealths good  
y<sup>e</sup> | Restorer  
of Navigation  
almost lost  
1614. Mr of y<sup>e</sup>  
Trinity House  
1617. | & y<sup>e</sup>  
Glory of it 24  
yeares: Chosen  
Sheriff of  
London 1640:  
whose | solid  
Ivdgment,  
acvte with,  
vprightness to  
all, Trve Piety  
to God | Re-  
quire Admira-  
tion & Imita-  
tion: He died  
to y<sup>e</sup> loss of all,  
but his great  
| Comfort  
Ivne 18 1641,



AN EARLY PEWTER MEASURE

in his 74<sup>th</sup> yeare, was Interred with his | avncestors  
of about 300 yeares continance in y<sup>e</sup> Grave of  
his Father | in this Chavncell, where he expecteth  
a Ioyfvll Resvrrection ||

Doe (Marble stone) preserve his name  
& be a treasvrer of his fame.  
But if thov faile, his name will bee  
a lasteing Monvment to thee.

The claim to ancient association with the place  
was shared by the Haddock family, which Mr.  
Morrison has chosen to perpetuate in fiction.  
Several generations were buried within the pre-  
cincts of St. Clement's, and an altar-tomb to the  
memory of some of them occupies a prominent  
position in the eastern portion of the churchyard.  
I am tempted to quote the inscription, since it  
has been described as "illegible" by a local book

of reference. It is very faint in parts, however:—  
This tomb was erected by | Sr Richard Haddock

Knt. | In  
memory of his  
grandfath |  
Cap. Richard  
Haddock who  
| dyed ye 22<sup>d</sup>  
of May Ann |  
Dom 1660  
Aged 79 years  
| And also  
of his father  
Cap | William  
Haddock who  
| dyed ye 22 of  
Septm Anno  
| Dom 1667  
Aged 60 years  
| And of his  
mother Mrs  
Anna | Had-  
dock who dyed  
ye 6 of | Ian  
Anno Dom.  
1688 in the |  
[uncertain]  
year of her  
age | who lye  
all interred |  
underneath in  
ye Vault |  
Also ye body of  
Dame Eliz |  
Haddock wife  
of Sr Richard  
| Haddock  
who dyed ye  
26<sup>th</sup> of | Feby  
1700 aged 50

years | and y<sup>e</sup> body of Sr Richad (sic) | Haddock  
Comptroller of his | Majesties Navy who died ye |  
29<sup>th</sup> of Jan<sup>ry</sup> 171<sup>3</sup> aged 85 years ||. Sir Richard's  
son, Admiral Nicholas Haddock, who died in  
1746, was also buried at Leigh, but his marble  
tablet was wantonly destroyed during a "res-  
toration" inflicted on the fabric in the first half  
of last century.

What might be considered an unnecessarily  
fictional, if it were not so obviously a mistaken,  
description of the old red-brick porch, occurs in  
a local guide published more than a decade back.  
It alleges that the porch is "the only portion of  
the church which carries its date, inscribed on  
the face of the sundial over the entrance, 1729."  
Now, even a passing glance cannot fail to elicit  
the fact that the year mentioned is merely that

in which the dial itself was added, since the characteristics of the porch itself hardly inspire one to dub it as being anything less than Tudor. I am not aware whether this *lapsus* has been publicly rectified previously, but a further correction can only aid in restoring filched lustre to the fane of St. Clement at Leigh. — CRITICUS.

#### Early Pewter Measure

THE measure, of which the lid and body are separately shown, is obviously early, and in many respects resembles Mr. Buckmaster's well-known Tudor example. It has five marks of two differing patterns on the lid, while other touches are impressed inside and outside the neck of the measure.

It has no stamp indicating the reign in which it was made, as in the Buckmaster and other specimens, but the general form and the shape of the thumb-piece point to an early period. The outside bears traces of gilding, or gold-lacquering. The lid has been, unfortunately, broken away from the body.

It is in the possession of Messrs. Kimbell, of Aldersgate Street, London.

#### A "Round-head" Epitaph

THE fine church at Prittlewell possesses many antiquarian attractions in

addition to the coffer panels figured in the September issue, but, in my estimation, two of its most romantic memories are connected with the old parish registers and a tomb in the churchyard.

In 1643/4, the inhabitants of Prittlewell were required to subscribe assent to the Solemn League and Covenant; in 1648 they entered their "Dissent from the proceedings of the Army, together with the remayneinge members of the House of Commons, in Relation to Religion, Kinge, Parmt, and Kingdome." That the politics of the parishioners failed to convince at least one person who had chanced upon their signatures is apparent, since the angry endorsement "All Round-head Villains" appears against each list.

One of the local lights thus characterised was Samuel Freeborne, who is chiefly remembered by an epitaph recording the virtues of his two spouses. It is cut on the stone upper slab of a red-brick altar-tomb situated beyond the east end of the church. The inscription is headed by an incised skull and cross-bones, and a shield formerly bearing a device:—

|| Here Lieth the Bodys of Mrs Anna | & Dorothy Freeborne Wives



LID OF AN EARLY PEWTER MEASURE



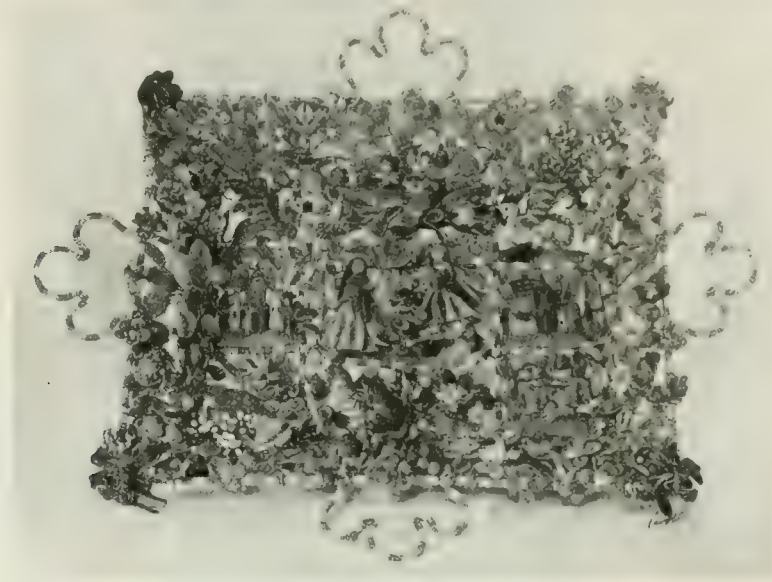
NEEDLEWORK PANEL

SEVENTEENTH CENTURY

## Notes

of Mr | Samvel Freeborne who Departed | This  
Life one y<sup>e</sup> 31st of Ivly Anno 1641 | The Othar

as well point out that this monument appears to  
have been favoured as a hone. The authorities



BEADWORK BASKET

SEVENTEENTH CENTURY

August y<sup>e</sup> 20 Anno 1658 | One aged 33 years y<sup>e</sup>  
Othar 44 1/2

Vnder one stone two precious iems dolly (do lie)  
Equall in worth, weight, lustre, sanctity  
If yet perhaps, one of them might excell,  
Which most, who knows! ask him  $\simeq$  v knew them uel  
By long enjoyment, if hee thus bee pressed  
heel pause then answers truly both were best  
Weret in my choice that either of the twayn  
Might bee returnd to mee to enioy againe  
Which should I chuse Well, since I know not whether  
Ill mourne for th losse of both, but wish for neither,  
Yet here's my comfort: herein lyes my hope,  
The time's acomeing. cabinets shall ope  
Which are lock't fast: then then shall I see  
My jewells to my joy, my jewells mee.

should ensure the cessation of such malpractices.  
- -CRITICUS.

### Two Specimens of Stuart Needlework

AMONGST the rarest examples of Stuart needle-  
craft, as far as preservation is concerned, are the  
beadwork baskets carried out on a wire frame in  
coloured beads of all sizes. Some of these are  
ornamented with pearls—either real or imitation.  
That reproduced was lent to the Royal Amateur  
Society by Mr. Frank Partridge. It is a very  
fine specimen, the scheme being carried out in



BEADWORK BASKET

SEVENTEENTH CENTURY

The attention of phonetic spellers may be  
drawn to the orthography of "chuse." I may

an interesting variety of colours. In the centre  
of the well of the basket is a medallion with two

figures worked in flat and slip-stitch in silk, but with their clothes made in embossed beadwork. There are the usual emblems, amongst which may be remarked the frog at the bottom, and the rare king-fisher.

The skeleton of the basket is covered in turquoise blue and white beads alternately, whilst the flowers, berries and foliage are all in fresh, though subdued and natural colours. The bows of grey ribbon at the corners form a very pleasing adjunct.

The other piece of seventeenth-century needlecraft here reproduced represents the return from a hunt. A shepherd, with his crook, and a huntsman laden with the day's spoils, are returning home, with their dog frisking in front of them. The oak, apple-tree, and the rest of the picture are worked in petit-point of the finest finish, like so many productions of that period. The colours are well preserved.

The most remarkable feature of this specimen, which makes it worthy of reproduction, is, however, the groundwork in "quilted stitch" of the highest quality.

**A Torso by Gaudier-Brzeska, at South Kensington**

HENRI GAUDIER-BRZESKA, who was killed during 1915, in his twenty-fourth year, belonged to the younger generation of sculptors who seek to express their emotions at the expense of naturalistic form. Seen as a whole, his statues were a series of more or less abstract conventions, reflecting to some extent the decorative mannerisms of barbaric carvers. To these, the female torso at the Victoria and Albert Museum affords an exception, interesting as an essay in a naturalistic vein seldom apparent in Gaudier-Brzeska's sculpture,



TORSO BY H. GAUDIER-BRZESKA  
VICTORIA AND ALBERT MUSEUM

although in the treatment of the material it reveals little or no variation from his accustomed technique. It must be comprehended, however, that this torso is merely naturalistic by comparison, since as an anatomical study it is not profound. As an example of the methods of the "modern" men, it will not be without its value to future students of early twentieth-century art movements.

**The late Herbert James Draper, 1864-1920**

THE death took place on September 22nd of one of the most widely known popular painters of our time. The late Herbert Draper, who was a Londoner by birth, was educated at Bruce Castle, and received his art training at the R.A. schools, where he gained the Gold Medal and Travelling Studentship in 1889. He also studied in Paris and Rome, but settled in London in 1891. His first appearance on the walls of Burlington House was made in 1887, with a subject entitled *Spring*. In 1890 he was again represented, continuing to exhibit there from that year with almost unfailing regularity. He scored a signal success in

1898 with *The Lament for Icarus*, which was purchased under the terms of the Chantrey Bequest for £840. His compositions, levying, as they did, no tax on the public imagination, and presenting in a pleasantly refined manner acceptable translations of classical legends, were eagerly sought after. Examples of his work have been acquired by numerous provincial and colonial galleries, whilst his decoration of the ceiling of the Livery Hall of the Drapers' Company, to which he belonged, perpetuates his name within the precincts of the City of London.

## The Royal Academy and Modern English Art

By the Editor

So far the Royal Academy has taken no official cognizance of my article on the above subject. This was to be expected. For one thing, the members of the premier British art society have been scattered throughout the length and breadth of the country in their painting grounds, and have had no opportunity for consultation; a second reason may be found in the policy of silence which the Academy pursues when confronted by any attack against its regime.

The first of these causes—the absence of artists in the country—has also prevented my receiving so many expressions of professional opinion as otherwise would have been the case. Nevertheless, my post-bag has been heavy, and other letters are continually coming to hand. The communications may be divided into three categories. By far the most numerous express unqualified approval of the article; a smaller section expresses general approval of the article, but takes exception to some of the criticisms; while a third section—but this emanates almost wholly from Academicians and their immediate friends—is generally concerned with contradicting the criticisms without alluding to the situation which evoked them.

Nearly every letter, whether in agreement or not, is couched in a tone of personal friendliness, and as I should like the discussion to continue on this basis, I will attempt to limit my remarks in this number to points on which there is almost universal agreement.

As regards the present financial situation of contemporary art, I cannot improve upon the statement in the eloquent article in *The Sunday Times* by Mr. Frank Rutter, an authority whose knowledge on the subject will hardly be questioned. He writes:—"It is perfectly true that the artist has returned from active service to find that, while all the necessities for carrying on his profession have doubled or trebled in cost, the price of his work remains very much the same. It is equally true that the great need of British artists is for adequate exhibition accommodation in London. Pictures must be shown before they can be sold. Yet the rents now demanded for art galleries in London are so enormous that art societies find it impossible to make their exhibitions pay. Some societies of old standing have altogether collapsed; others are struggling on, endeavouring to minimise their expenses by curtailing the duration or size of their exhibitions, devices which, however necessary and expedient, cannot lead to increased sales."

The latter statement is fully endorsed by Mr.

Augustus John, who in a personal letter writes—

"I have read your excellent article in the June issue of *THE CONNOISSEUR*, and thoroughly agree with its purport. I think both the Societies in which I am interested—'The New English Art Club' and 'The National Portrait Society'—would benefit, and deserve to benefit, by the adoption of the proposals you suggest in the latter part of your article. The former society, after a long and useful existence, is now, I believe, in a more precarious state financially than ever before, being scarcely able to afford a gallery all too small for its requirements, while the second is now without a home at all."

Amongst the many sympathetic letters received are several from the representatives of leading provincial societies, of which the following may be taken as examples:—

### LEICESTER SOCIETY OF ARTISTS,

*September 16th 1920.*

DEAR SIR I have to inform you that I had the privilege of reading your article, "The Royal Academy and Modern English Art," at a very representative meeting of our Society held in the City Museum Council Room last evening, and that the following resolution was unanimously agreed to:—

"That having heard the article from *THE CONNOISSEUR*, 'The Royal Academy and Modern English Art,' the Committee of the Leicester Society of Artists desire to express their entire sympathy with the general tendency of the paper and their appreciation of Mr. Grundy's efforts on behalf of British artists."

Wishing you every success in your crusade.

Believe me,

Yours faithfully,

T. C. BARFIELD,

*Secretary.*

P.S.—Personally, I feel quite sure that our Society will be willing to back you up in the direction suggested in the two last paragraphs of your letter of September 3rd.

T. C. B.

### ROYAL BIRMINGHAM SOCIETY OF ARTISTS,

*September 13th, 1920.*

DEAR SIR,—I duly placed your letter with enclosed article before the Council of the Royal Birmingham Society of Artists, and the question was considered in all its aspects.

I am desired to inform you that our Society would be glad to join with other art bodies in a petition to the Royal Academy, with a view to increasing facilities for the exhibition of works other than those of its members, and that we would undertake in our turn to send a representative collection to a Winter exhibition.

My Committee also desire me to say that our Society is nearly one hundred years old, and during its existence has received many courtesies at the hands of the Royal Academy. They are, therefore, strongly of opinion that

if that body were approached in a friendly manner, with a definite plan, sanctioned by the numerous art societies, the movement would be sympathetically considered.

I am, dear Sir, your obedient Servant,  
EDWARD S. HARPER (*Hon. Secretary*).

THE BELFAST ART SOCIETY,

*September 15th, 1920*

C. R. GRUNDY, ESQ.

DEAR SIR,—At a meeting of the Council of this Society, held last week, your letter and article relative to the proposed Winter exhibitions at Burlington House were considered.

I have been requested by the Council to say that they entirely approve of the suggestions you make, and that to the extent of your request they will be pleased to join in any representation you make to the Royal Academy authorities.

The Council would be glad to have the opportunity of enabling the members of the Society to exhibit in London, and you will probably have some definite scheme to lay before this Society, after your answer from Burlington House.

I trust the arrangements you will then propose will receive the approval of our members, and thereby enable us to join in the proposed exhibitions.

I am, Sir, yours truly,  
W. ARTHUR FRY (*Secretary*).

These letters mentioned, taken from a large number, including ones from Sir Cuthbert Grundy, P.R.C.A., Frank L. Emanuel, Stephen Spurrier, and other well-known artists and critics, are sufficient to show that there exists a universal demand among artists not belonging to those societies having permanent galleries in London for increased exhibition accommodation there, even for accommodation merely equal to the old pre-war standard. The great increase in West End rents renders it practically impossible to secure this by private enterprise, and if matters are allowed to go on without combined action being taken, then the large majority of provincial artists, and not a few London ones, will be debarred from showing their pictures in the metropolis.

The only public society capable of taking effectual steps to remedy this evil is the Royal Academy. It is the premier art society of the country, and has always been regarded as the only body as in any way officially representing British art. During the war it initiated what seemed to be a new and more liberal era in its history by holding a series of exhibitions of modern work, contributed by independent societies. The help thus given was invaluable, but similar assistance is more needed to-day than at any time during the war. Practically all the younger British artists were then engaged on active service or in war-work. They have now returned to their former occupation to find their expenses

doubled, and the opportunity of showing or of selling their work materially decreased.

The Academy authorities have met this state of things by apparently reverting to their pre-war policy of holding Winter exhibitions of Old Masters at Burlington House; and at the same time they have curtailed their accommodation to outsiders at the Summer exhibition by about 500 works. The outsiders are thus penalised in both directions. It is difficult to imagine any representative patriotic body leaving it at this.

The Spanish exhibition has been definitely arranged for the winter, and one would not do anything to interfere with its due success; but the Academy programme for 1921-22 has yet to be arranged, and one would like to have some definite assurance that the hardships of the rank and file of British artists will receive some recognition. Mr. Rutter, in his able article, already quoted, suggested that an Autumn exhibition of modern work might be held at Burlington House, lasting from the first Monday in October to a fortnight after the first Monday in November. To do this would interfere with neither the orthodox Summer nor Winter exhibitions, and would be some step towards giving adequate representation to the 10,000 British artists outside the ranks of the Academicians. —C. REGINALD GRUNDY.

*September 15th, 1920*

DEAR SIR,—I have followed with very considerable interest your two most able articles in the June and September numbers of *THE CONNOISSEUR* upon "The Royal Academy and Modern English Art," and I feel sure that British artists everywhere will fully endorse the views so comprehensively set forth by you, and will also support you in your recommendation to the members of the Royal Academy for the adoption of one of the three schemes outlined in your September article. The third scheme—provided non-members of the London and Provincial Associations might be permitted to submit works for the judging committee of each Association to adjudicate upon—appeals to me as being the best and most comprehensive one, and one which would prove of wider value to art and artists throughout the United Kingdom.

The present condition of things at the principal London exhibitions is one which everyone who is interested in the furtherance and progress of British art must deplore, because, instead of increasing the opportunities for exhibition of works by non-members and more adequately meeting the needs of the time, the various Societies are showing a tendency towards making the restrictions greater and greater.

I sincerely hope that artists throughout the country will support you in your efforts on their behalf, for unless they do so, it will eventually be inferred, by the powers that be, that they are satisfied with things as they exist, and no good will result from your endeavours.

Faithfully yours, GEO. E. ALEXANDER.



### The Royal Pax Victrix

On July 2nd the King and Queen, accompanied by Princess Mary, visited the studio of Lady Feodora Gleichen at St. James's Palace, to receive the statuette representing Pax Victrix, made for the Maharaja Scindia of Gwalior. In the absence of the Maharaja in India, the presentation of the statuette to the King was made by Lieut.-Col. Sir James Dunlop Smith.

The statuette is about 12 inches high, of gilded bronze, and holds a palm and a crown of laurels—with the British Tudor Rose and Indian Lotus (composed of rubies and mother-of-pearl, and green enamel). The Victory is poised on an opal globe, which rests on a block representing the sea, which is made of an African jade-like stone. The metal-work is of gilded bronze. Part of the pedestal is supported by a column of Derbyshire spar, with polished stone capital and four lapis-lazuli columns. The whole structure rests on a square of grey and black Spitzbergen marble, encased by the gilded bronze inscription as follows:—

TO HIS MAJESTY  
GEORGE V. KING-EMPEROR  
FROM  
MAHARAJA MADHO RAO  
OF SCINDIA & GWALIOR.



PAX VICTRIX BY LADY FEODORA GLEICHEN  
PRESENTED TO THEIR MAJESTIES BY  
THE MAHARAJA SCINDIA OF GWALIOR

### Mr. E. Steel-Harper's "Wet-white" Paintings

AMONG the most great truths which become apparent to the student are the luminosity of certain shadows and the great breadth of light enveloping and commingling with outdoor objects. The problem of how to express this luminosity most fittingly has been approached in various ways and Mr. Edward Steel-Harper's ideas on "wet-white" painting, if not new, must be regarded as constituting an interesting contribution to the subject. The method employed is briefly as follows: The canvas is first covered by a coat of white applied by the palette-knife; whilst this ground is still moist, the composition is rapidly painted in with transparent colours, which, providing no touching up is indulged in, gain a "oneness" conveying a subtle atmospheric effect. In this lies the advantage of the process, but it must be conceded that the wet ground effectually precludes the employment of any forcible brushwork, or of those definite accents which go so far towards enhancing the values of a colour-scheme. It will be obvious from this statement that the treatment of a foreground in a "wet-white" picture will not differ

materially in handling from its background, with the result that the former will frequently fail to take its proper place in the composition. One would suggest as an alternative, that, were portions only of the canvas wet-whitened, the chances of success would be less handicapped.

Although points of difference may be raised to Mr. Steel-Harper's practice, it cannot be denied that he has carried it so far, and with such evidences of skill and sincere appreciation of possibilities, that he has almost surmounted obstacles which would have deterred a less accomplished hand at the outset. Bringing to the method a keen observation and a deft brush, he has produced landscapes that will have to be taken into consideration by future art-historians. The fact that his exhibition at the Burlington Galleries (15, Green Street, W.C. 2) was merely partially satisfactory from a technical viewpoint, only emphasised the difficulties Mr. Steel-Harper has encountered. Nevertheless, despite vehicular disadvantages, he was able to place before the public such a comprehensive country-study as *The wilderness and solitary places shall blossom as the rose*, which was nothing less than an achievement. Instinct with delicate, tender colouring, kissed with sunshine, and breathing rural opulence, this picture should go far in gaining adherents to Mr. Steel-Harper's cause; as in their lesser way will the *Salopian Birchwoods*, the *Summer Clouds*—Nevin, or *The Upper Severn*. On the less inspiring canvases one prefers to remain silent. Such earnest endeavours to aid legitimate art should receive no criticism that might deter their instrument from his high purpose.

#### The London Salon of Photography

No appreciable declension of standard was displayed by the London Salon of Photography's latest exhibition (at the R.W.S. Gallery), although the purely general interest was hardly so well sustained as in last year's show. There was, perhaps, a slight increase in emulative work—exemplified by two or three pseudo etchings and engravings, a quasi-sanguine study, and a view resembling a photographed wash-drawing—which might have been expressed to better advantage. Mr. R. Polak contributed some accustomed interiors in the manner of the old Dutch masters, which, however, were only imitative in regard to subject and did not seek to reproduce the effect of paint. Mr. Arthur F. Kales, whose prints are seldom anything but welcome, maintained his freshness of outlook in a striking composition called *Florizel*—a page vested in a trailing cloak, bearing a brace of candlesticks. His *Xochitl* and *At the End of the Lane* were also notable. *The Looking-Glass*, an otherwise effective child-study, by M. Pierre Dubreuil, was slightly marred by the strained look of the little sitter, but the *Etaples-Types* and the *Sisters*, taken by Mr. A. Keith Dannatt, were admirable alike for naïveté, arrangement, and chiaroscuro. By *their fruits shall ye know them* was the title of a telling scene by Mr. F. J. Mortimer, representing Bosche prisoners resting against a ruined church; whilst interesting atmospheric studies were Mr. C. W. Bostock's *Flower Sellers*, *Durban*, Mr. Arthur J. Lomax's *In a Cottage Doorway*, Mr. G. F. Prior's *April Sunshine—Pump Court, Temple*, and Mr. J. M. Whitehead's *In a Land of Romance*. A highly picturesque *Rio a Venezia*, by Sig. C. Schiaparelli,

might have been improved still further by a more adroit placing of the gondolier. Several portraits attracted attention, that of *F. C. Tilney*, by Mr. S. W. Shore, being especially worthy. Mr. Bertram Park made another amusing essay in modernist methods by covering the face of *Ward Muir* with curves and crescents. One of the most forcible items in the room was Mr. Sidney Carter's draped mask of *Beethoven*—very dramatic, and rather ghastly. A less successful, if more theatrical, attempt at dramatism was observable in *An Illustration for the Arabian Nights*, by Mr. Fred Archer. Studies of the nude were generally inconspicuous, but Mr. R. Belfield's lightly clad *Bacchante* stood out amongst representations of the partially clad feminine form. *La Poule Tuée*, a delightful piece of genre by Miss M. A. Bassi, was an obvious anecdote disguised with consummate ability. Other interesting exhibits were contributed by Miss Florence Vandamm and Messrs. H. G. Ponting and S. Bricarelli. The colour-photographs were not always particularly happy, but the *St. Patrick's Cathedral—Moonlight*, of Mr. F. O. Libby was at least solemn and mysterious.

#### The Surrey Art Circle

The twenty-seventh exhibition of the Surrey Art Circle was held at the Greatorex Gallery (14, Grafton Street, W. 1). Although the general level maintained was not strikingly high, the lesser work only served to accentuate the qualities of such accomplished items as held the eye. Chief honours must be accorded to Mr. Henry C. Jarvis, whose water-colours—notably *A Summer's Day in the Madder Valley, Wilts.*—displayed the presence of sympathetic observation allied to considerable dexterity of treatment. With a less faded colour-scheme, Miss Dorothy Cox's *The Coast near Lynton* would make an excellent "flat" for a musical comedy. The management of her foreground screen of trees was to be admired. Mr. Tatton Winter contributed several attractive drawings in his accustomed vein, and Mr. Charles Robotham, a view of "*Mangolds*," *Dunton Green, Sevenoaks*, which was pleasingly reminiscent of Birket Foster. *L'Ancien Hospice, S. Jean-du-Doigt*, the most satisfying from a contingent of canvases sent by Mr. E. Hesketh Hubbard, erred on the side of simplification, but was a picturesque treatment of a picturesque theme. One hesitates to query one or two details of perspective, since old buildings tend to hump themselves into shapes which cannot be expressed upon regular lines. Amongst the other oils, *An Old English Room*, by Mr. Douglas S. Gray, may also be mentioned.

#### A Musical Accessory

ONE of the gravest objections against possessing a gramophone in the early days of that invention lay in the fact that it played tunes; music was altogether beyond its scope. Another and only less important disadvantage was the uncouth appearance which the machine presented in a room furnished with picked specimens by the old cabinet-makers. Numerous efforts have been made to surmount both disabilities, but none can be said to have attained such a pitch as those of the Aeolian Co., Ltd. (Aeolian Hall, 131-7, New Bond Street, W. 1), which has attacked the problem with all the



ENDYMION

BY H. FANTIN-LATOURE



resources at present ascertained. In tone and rendition, the "Aeolian Vocalion" attains almost instrumental level. By an exclusive device, it is possible to control the speed of the record to such a degree that variations of time and values can be accentuated to the best advantage. No less trouble has been spared on the casings. Those who prefer a frankly modern but tasteful type are fully catered for; whilst the period enthusiast is considered in a wealth of detail, and the range of designs only lacks a Gothic "Vocalion" to attain completeness. Carved cabinets (entirely concealing all traces of the mechanism) which would not appear amiss in some venerable manor-house, are shown side by side with essays couched on William and Mary, Queen Anne, Chippendale, Adam, Sheraton, and Hepplewhite lines. Some of the lacquered cabinets are especially tasteful in conception and execution.

#### Silhouettes by Miss Gudrun Jastrau

DESPITE the fact that she is only nineteen, Miss Gudrun Jastrau has already exhibited her handicraft at the Royal Danish Academy, and it must be allowed that she shows a high standard of proficiency in the cutting of silhouettes. Not merely content with blocking out profiles, however, she gives much attention to the more elaborate white-ground method, in which the outlines of figures or objects are defined by the slenderest of black filaments. These demand peculiarly sensitive manipulation, and it is surprising to see of what value they prove under Miss Jastrau's scissors, when used in contrast to the heavier block profile passages. The young silhouettist's first London show, which took place at the "Dorien Leigh" Galleries (8, Bruton Street, W. 1), included several examples of these composite methods, in addition to others whose attraction depended solely upon subtlety of outline. One of the most decorative of these was *The Game*—a pastorelle, which looked like some old French fancy slipped into silhouette. A massively treated Madonna and Child, appropriately styled *In the Shadow of Andrea della Robbia*, had a deceptive likeness to a drawing in Indian ink, owing to the figures being entirely cut out from a dead-black background. Other subjects ranged from child studies to portraits and flower pieces, nearly all of which evinced considerable regard both for drawing and design.

#### Fine Carpets of the Orient

KEEPING in mind the fact that the war and its resultant upheavals have had the effect of partly paralysing the Eastern textile trades, the exhibition of carpets held by Messrs. Harrods, Ltd. (Brompton Road, S.W. 1), possessed an interest quite apart from its artistic appeal. It is likely to be long before another collection of similar size and standard is assembled under one roof. The extent of the display may be appreciated when it is stated that, at a rough estimate, it comprised between 40,000 and 50,000 items, the aggregated value of which could hardly be less than a million sterling. A large proportion of pieces was modern, of the finest quality, presenting a range of colours and designs that would have wearied the eye, had not they been blended with such perfect comprehension. This section was arranged to suit all requirements as to size and price, but collectors

of the antique were also provided for at rates in proportion to the rarity of the specimens. Two huge Ispahan carpets, belonging to the fifteenth and sixteenth centuries respectively, rather spoilt the spectator for less princely articles; but mention must be made of five pieces of Herez of unusually fine quality, and a superb weaving from Sehna, with a wool face on a silk warp, boasting as many as five hundred knots to the square inch.

#### "The Old Dudley"

THE sixtieth year of the Old Dudley Art Society finds it still torn between a time-honoured allegiance to the art of the '60's and a desire to bring the body more into line with other London water-colour shows. The latter ideal has gained the Society members whose support is distinctly beneficial, and it is to be hoped that the movement may be continued on similar lines, as some of the more old-fashioned work, if commendably sincere and accurate, lacks the verve required to push the "Old Dudley" into the front rank. The President, Mr. L. Burleigh Bruhl, repeated his last year's success with several well-handled and harmonious landscapes. *Cliffs of the East Coast* provided a theme which Mr. Burleigh Bruhl rounded off with one of the best skies he has done lately, whilst his *Katwijk, Holland*, was another very pleasant example from his brush. He was ably seconded by Mr. Walter S. Stacey, who demonstrated his capability to occupy the vice-presidential office by a genre drawing entitled *The Haunted Attic*, composed with imagination, and treated with dexterity and feeling. A series of country scenes afforded opportunities for Mr. Julius M. Delbos to exercise his square handling and keen colour-sense; whilst *The Young Ferreter* of Mr. H. Sylvester Stannard displayed considerable perception, and had it only attained a higher standard of chromatic finality, would have been a thoroughly satisfying water-colour. Mr. Ernest W. Haslehurst sent a deft sketch of *The Severn, near Bridgnorth*, imbued with a spirit of poetic meditation; and Mr. Henry C. Jarvis, *A Grey Evening in a Dorsetshire Village*, marked by refined and comprehensive technique. The latter's *By a Pond on Chislehurst Common* deserved a better place than that granted to it. Mr. Fredk. Parks was responsible for a thoughtful study of *A Tithe Barn, Abbotsbury*, and a more vivacious view in *A London Garden*.

#### Sculpture by Mrs. Clare Sheridan

ALTHOUGH it is impossible to apply the term "greatness" to Mrs. Clare Sheridan's sculpture at Messrs. Agnew's (43, Old Bond Street), one must grant that it shows not only imagination, but also an advanced determination to master the technique of her profession. In certain cases she has succeeded in expressing the one and achieving the other with excellent effect, but in many more is lacking the vital spark which distinguishes the true sculptor from the monumental mason. As an artist of Mrs. Sheridan's calibre should be judged at concert pitch, reference to her mediocrities will be eliminated from this critique. In its way, her marble head of a *Bacchante* merited the laurels of the exhibition. As an exercise in characterisation it was complete, and the fruits of searching observation were observable in every stroke of the chisel. A complete contrast to the cleverly

implied motion of this bust was provided by the *Orach*—a decorative study in Roman stone, which inherited the influence of antique models. The same hieratic tendency was present in a modified form in a powerful head of *Lady Leslie* in an Aztec head-dress, whilst the treatment of Senator Marconi's head would have made it congruous to the atrium of a Roman villa. The individualistic handling of both these busts imparted a nobility which remained unaffected by their reminiscent traits. A very peaceful and tenderly rendered head of *John*, a sleeping baby, called for special recognition, whilst *Richard Brinsley Sheridan* (another child study) and a telling likeness of *Father Bernard Vaughan* also deserve record. The heroic figure of *Victory*—1918, a breathless, panting *Victory*, almost too spent to grasp the wreath of glory, was less generally stimulative, although it did not want for imagination or effect.

#### The Society of Graver-Printers in Colour

THE first exhibition held by the Society of Graver-Printers in Colour since the war, took place at the gallery of Messrs. Bromhead, Cutts & Co., Ltd. (18, Cork Street, W. 1). The President, Mr. Theodore Roussel, sprang a surprise upon the public by contributing what he described tersely as "a trial proof in a new medium." It is safe to say that nine out of ten in the usual class of gallery-goers would have classed this plate as a gouache drawing. Although it must be admitted that Mr. Roussel's is a remarkable achievement, further developments must be awaited before it is possible to pronounce on its practicability. Æsthetically, this "engraving" is luminous, and delicate in feeling. Mr. William Giles had also some results to show from his experiments in a process of relief engraving on metal, by which he is able to attain not only an enhanced subtlety of coloration, but also to present a more convincing illusion of distance than is obtainable by ordinary means. His *Midsummer Night*—a view on the Vejle Fjord in Denmark—is unquestionably one of the most convincing original colour-prints of the year. It is sympathetic to a degree, welding colour, form, and the glamour of the theme into an harmonious whole. Only less delectable are his *Twilight Glades* and the woodcut styled *The Last Glimpse*. Miss A. M. Shrimpton, who in private life is Mrs. William Giles, has also been working at the relief-plate method, and has evolved a *Monte Luca, September*, of considerable charm. Mr. Emile A. Verpilleux's study in contrasting light and shadow at *Trafalgar Square, 1916*, is a wood-engraving deserving particular mention for its limpidity; Miss Mabel A. Royds adds to her list of Indian topics a *Goatherd* composition of a striking type; whilst Mrs. E. C. Austen Brown, Mr. E. L. Lawrenson, and Mr. W. J. Phillips are all worthily represented. Amongst the work of three members who have passed away is a fine study of tulips by our contributor, the late G. Woolliscroft Rhead.

#### Water-colours by Blamire Young, R.I., R.B.A.

AT once the largest and most representative selection of Mr. Blamire Young's water-colours that we have seen lately was exhibited by the Fine Art Society (148, New Bond Street). As an aquarellist, Mr. Young has a single fault, that of over-fluxing his washes, but the collection

under discussion was largely free from such lapses from restraint. *The Grey Hill* was possibly the best small landscape that Mr. Young has ever exhibited. Its pearly quality was superb, and it lost nothing in conception by its freedom from consciously dramatic accessories. Successful essays in what may be termed Doréesque thought were not wanting, however, *The Precipitous City*, *The Castle from the North*, and *The Rat's Castle*—all deft and brilliant drawings—standing pre-eminent. The figure compositions, although drawn with great facility, hardly rose to the level of the topographical or fancy landscape studies. Generally speaking, they contained an element of caricature, possessing a vaguely sinister side. To these the little head of *Granfer Cantle* was an exception, since, though weird, it escaped being bizarre.

#### The Stock Exchange Art Society

THE fifteenth exhibition of the Stock Exchange Art Society, held, as usual, at the Drapers' Hall, was hardly able to compete on equal terms with its immediate predecessor. One of the most able members was unrepresented, whilst others had contributed less than their accustomed quota. Mr. E. Pinkerton, whom one regards as a pillar of the Society, did not send more than four or five small drawings, of which, however, *A Lower Thames Wharfe* and *Near Happpisburgh, Norfolk*, displayed all his accustomed facility of touch. A series of representative landscapes by Mr. S. Le Blanc Smith, *The Big Bridge*, by Mr. Hugo Pitman, *The River Wandle*, by Mr. W. Cubitt Cooke, and a view of the *Royal Military Canal, Hythe* (previously shown at the R.I.), from Mr. H. Hewkley's brush, ranked with the remaining most notable water-colours, to which must be added a few clever drawings by the late Henry Cundell, at least one of which was repeated from last year's show. Of special interest was his sepia sketch of the *Marine Parade, Brighton* (1859). Another artist whom one regrets to note is now no longer with us—the late Hugh Williams—was represented by a dozen pastels, including a *sous-pont* scene, treated with marked sympathy and perception. A taste of what might have happened had the Bosche triumphed was provided by Mr. Cubitt Cooke's *Vision of German Kultur*. This revealed Trafalgar Square in ruins: the shattered Nelson column standing stark before the blazing National Gallery. In Mr. Joshua Smith's absence, only one miniature called for comment—Miss Marion E. Hewkley's *Burgomaster*, with its effective contrasts between black robes and a blue background. Interest in the oil-paintings centred mainly in Mr. Miles de Montmorency's portrait of *Mrs. Guy Cholmeley*, in which limpid colouring and crisp handling were united to a nicety. A selection of pencil caricatures by Mr. W. G. Brooke appeared to include some excellent if rather unkind likenesses.

#### Sir Richard Paget's "Incised Lacquer"

SIR RICHARD PAGET's experiment in directing the energies of disabled service men towards the manufacture of an unusual type of lacquer should be greeted as an eminently sincere attempt to aid the permanent reinstatement of craftwork as a national asset. Possibly "lacquer" is not the happiest term with which to describe his process. Generally speaking, the method is to hollow out a design on a piece of Cuban mahogany, care being taken to leave

partitions after the manner of a *champlevé* setting. The cavities thus defined are then filled with an enamel-like substance; after which the entire panel is submitted to a firing process. Setting aside the problem of nomenclature, it is noticeable that the hardness and durability of the completed work (one understands that Sir Richard has actually exposed some of his specimens to the vagaries of our outdoor climate) renders it worthy of consideration by those concerned in the preparation of war memorials or ecclesiastical decoration. The range and variety of colours obtainable is remarkable. One of the most important articles produced is a large multifold screen, translated from a design by Mr. Brangwyn, but retaining the highest possible percentage of his individuality. Other screens of varying sizes, but agreeing in their adherence to Chinese patterns, have been worked from drawings by Sir Richard himself. The rich hues of these are enhanced by the way in which the wood-ground is itself made valuable at once as a foil and a relief to the arabesques. It may be noted that the technical production has been entrusted to men who, without previous knowledge of the craft, have succeeded in evolving "lacquer" of a fully matured character.

#### The Royal School of Art Needlework

THE exhibition of the Royal School of Art Needlework, a school which is under the distinguished patronage of the King, H.M. Queen Mary, H.M. Queen Alexandra, and has for its President H.R.H. Princess Christian, should prove more attractive than ever this year, the Principal, Miss Evelyn Bradshaw, having collected such a numerous collection of treasures that it will be possible to extend the exhibition over the whole of the months of November and December. The exhibition affords all

lovers of beautiful antiques and needlework an unique opportunity of obtaining presents for Christmas at

really reasonable prices. All tastes are catered for, and the work of most European countries is represented.

Especial attention must be drawn to the varied objects of art by Italian craftsmen which can still be obtained at moderate prices, and which will undoubtedly appreciate as time goes on. English work, too, is well represented, and includes Stuart samplers, Queen Anne quilts, brocades, and furniture. Amongst the latter are some delightful miniature chests of drawers, secretaires, and other articles which make admirable cases for jewels and



"THE GAME" (SILHOUETTE) BY MISS GUDRUN JASTRAU AT THE "DORIAN LEIGH" GALLERIES

trinkets. Two interesting pieces are a miniature desk and stool of the Dickens period, just such pieces as appear in the illustrations by "Phiz," and others in the early editions of Dickens's works.

In conclusion, only bare mention can be made of the fine glass, Chinese porcelain—including a pair of tall Kien-Lung vases—Empire furniture, and Spanish, Chinese, and Persian shawls.

#### Ancient Art at the Leicester Galleries

WHILST of an extremely diverse nature, the latest display of ancient art at the Leicester Galleries (Leicester Square) was so contrived as not to encroach unduly upon the province of last year's exhibition. Egypt was represented by one or two sculptural items and some funerary portraits; Babylonia, by some interesting pottery, including a large glazed earthenware vase, with darker streaks on a tawny ground, and modelled with a raised rope-pattern. This item was ascribed to the seventh to tenth century A.D. A large Cypriote bust of a bearded man in soft stone (seventh to sixth century B.C.) formed an important item; but of higher interest was a

series of archaic Greek large vases, dating from the tenth to seventh century B.C. One of the most notable was painted with chariots, drawn by horses, and driven by long-haired charioteers. Several early Indian sculptures and a curious Indian miniature of two European heads, one wearing a species of lirrpipe, were interspersed with many interesting Chinese paintings and ceramics. The latter included two large Tang figures of a priest and warrior, and two warrior figures of the same dynasty, from the late Lord Kitchener's collection. A deeply carved specimen of fourteenth-century tile-work from the tomb of Bairam Khuli Khan (Bokhara) supplied satisfying notes of pattern and colour, echoed in many other glazed wares, products of Rakka and Rhages. A small assortment of Korean ware, lent by Col. R. Pope-Hennessy, craftwork of the Merovingian period, and mediæval illuminations, were also present. Of the last-mentioned, some letters from the leaf of an Antiphoner by Nicolo de Bologna (fourteenth century) were specially notable. A few early pictures were headed by a striking composition of *St. George and the Dragon*, belonging to the Spanish school of the fifteenth century.

#### A Buddhist Shrine in Duke Street, St. James's

A BUDDHIST shrine, complete with its various appurtenances, is the latest addition to the varied collections displayed at the Dalmeny Galleries (8, Duke Street, St. James's, S.W. 1). It is seldom that collectors have an opportunity to examine in London such a remarkable example of Oriental art, more especially when its origin as a religious relic is taken into consideration. The shrine, which was formerly in the possession of Baron Seibold, centres round a large lacquered figure of the Buddha, who is represented as a many-armed figure seated on a lotus throne, surrounded by numerous smaller images, bronze dogs of Foh, vases, hanging lamps, and sacred paintings. The whole is hung with curtains lavishly embroidered with dragon patterns in gold thread. The complete effect is extremely sumptuous and impressive. The various parts are all of fine quality, and their interest is greatly enhanced by being shown as a collective exhibit. A gallery has been specially devoted to the display of the shrine, and the artistic arrangement and lighting are worthy of the highest praise.

#### Other Exhibitions

WALKER'S Galleries (118, New Bond Street, W. 1) devoted a room to sketches by Mrs. A. J. Davies (Miss Dorothy Prickett), whose water-colours display her very sincere desire to note down effects for their own sake, rather than to use them as cloaks for exploiting some fancied style. Her *Summer Silence*, *Blakeney Harbour*, and *A Grey Day, Norfolk*, were average examples of honest attempts to master the technique of water-colour.

A different class of work was on show at the Macrae Gallery (95, Regent Street, W. 1), where Mr. Ludovic Rodo had assembled some of the most interesting drawings which have appeared from his brush. Although the process of simplification in these was pressed about as far as was consistent with intelligibility, many of the scenes possessed a sense of line which redeemed them from the limbo of eccentricity. The *Windmill* was quite one of the most successful water-colours Mr. Rodo has

accomplished, both in conception and balance of composition.

Mr. Algernon Newton's endeavours to escape from the traditional sporting composition lent a special interest to his exhibition at the Eldar Gallery (40, Great Marlborough Street, W. 1). Whereas the accustomed sporting painter deals in detail, Mr. Newton prefers to treat his subject in a more fanciful, although not necessarily less truthful, manner. His figures, whether human or equine, are usually little more than points of interest in a landscape. In this respect he totally reverses the usual method by which the landscape acts as a background *pur et simple*. Mr. Newton's taste lies mostly in the direction of painting stormy sunlight, and moist, rich-hued landscapes, which afford ample scope for his daring use of colour. The feature of the display was a *coup d'œil* of *The Derby, 1920*, which in itself was an achievement of no mean order.

A representative assortment of etchings and dry-points by Mr. Edmund Blampied, A.R.E., at the Leicester Galleries (Leicester Square), proved not only that the artist has fulfilled his early promise, but also that he possesses the ability to maintain a high technical standard. His treatment is essentially powerful, but boasts that subtle strength which never appears brutal. His sense of line and balance is acutely developed, whilst there are few living etchers of the British school who can compete with him in delineating arrested movement such as is shown in the plate called *Driving Home in the Rain*. A further display at the Leicester Galleries was that by Mr. Harold Harvey, whose colour-sense has stood him in good stead on many a stricken canvas. The grey simplicity of his *Newlyn Boats*, unhampered by the intrusion of "modern" figures, was restful in effect, but some other compositions would have been improved by an omission of the up-to-date element. The curious part about it is that Mr. Harvey can draw the figure if he likes—witness either *The Sunlit Room*, or the *Cornish Children*, with its clever foreshortened passage; but in more than one instance he has permitted his judgment to be swayed with unhappy results. Some landscapes by Miss Gertrude Harvey were also on view.

The possession of a vivid and, if one may judge by the exhibition at the "Dorien Leigh" Galleries (8, Bruton Street), an exotic imagination has not enabled Mrs. Betty Craig to express her feeling for allegory without extravagance. Her symbolic illustrations to *Omar*, for instance, fail to suggest the sardonic resignation of the immortal quatrains; they were restless, overloaded with incident. Mrs. Craig's employment of colour is striking, and it is in this that her strength lies; but her draughtsmanship, distantly allied to that of Beardsley, seldom responds to the calls made upon it.

In addition to being more direct in treatment, Miss Vera Willoughby's work is even more bizarre in conception than that of Mrs. Craig. Unfortunately, Miss Willoughby's instinct for obtaining startling effects frequently betrays her into a type of morbid sensationalism—witness the ghastly *Marche Funèbre* at the "Dorien Leigh" Galleries—which does not tend to restore the equability of war-stressed mentalities. One feels that if Miss Willoughby would revise her choice in subjects, she might attain a far higher rank than that of mere cleverness.

A "one man show," by M. Félix Vallotton, at the

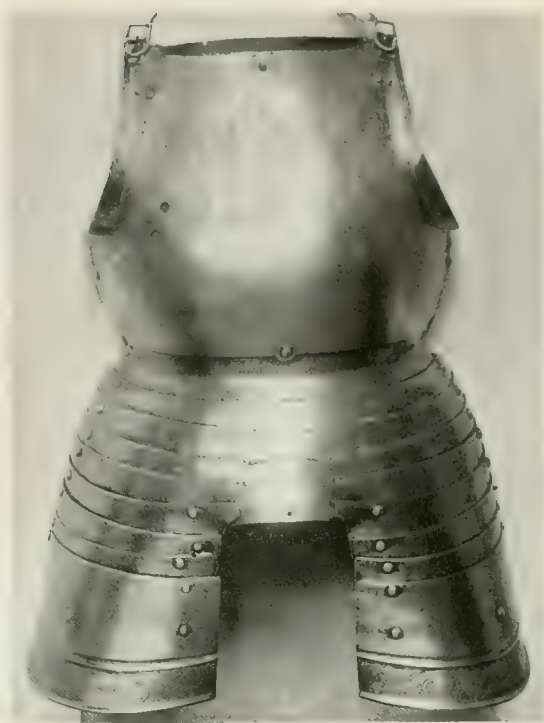
Independent Gallery (7a, Grafton Street, W.1), was composed of works, some meticulous, others simplified in detail, but all painted in the dry, hard manner which appears to be characteristic of their author.

A more vivacious exhibition was that by the Chevalier Léon de Smet, at the Burlington Gallery (15, Green Street). Although one is not prepared to agree with this artist's methods unreservedly, it must be acknowledged that the daring coloration of his decorative-impressionism is frequently stimulating, and reveals the presence of a brain capable of extending and improving its outlook. *At the Mantelpiece (Evening)*, a study in artificial light, is probably one of the most discerning paintings that he placed on view in this country.

*Pictures in Kensington Gardens* was the title of an exhibition by Sir Arthur Clay, Bart., at the Fine Art Society (148, New Bond Street). In a series of paintings shown by Messrs. Grindley & Palmer (Liverpool), Mr. C. S. Meacham had sought further afield for topics, going to South Africa for inspiration. A display of water-colours took place at the studio of the Merchant Adventurers (177, Sloane Street, S.W. 1), by Mrs. Anna Douglas, who had chosen Plymouth and its surroundings as her theme. Other exhibitions were held at the Chester Gallery (2, Chester Terrace, S.W. 1), of etchings and lithographs by Mr. Harry Becker; at the Hampstead Art Gallery (345, Finchley Road, N.W. 3), of paintings and drawings by Mr. Lucien Pissarro; at the Twenty-One Gallery (Durham House Street), of Mr. F. Sancha's pictures; and at the Brook Street Gallery (14, Brook Street, W. 1), of Mesdames Evelyn Howard's and Lilian Sheldon's water-colours of Jamaica and Panama. Messrs. Gamage lent a hall for the Barnardo Jubilee Art Exhibition; whilst Miss Edith H. Adie's meticulous drawings were exhibited at the Greatorex Galleries (14, Grafton Street, W.1).

## Notes from Italy

AN act of friendly generosity has recently been accomplished by Belgium towards Italy in the restitution, proposed to the Chamber by the Minister of Arts and Science, of the noble panel from the brush of Paolo Veronese, which represented the goddess Juno pouring her treasures upon Venice, and which was painted to decorate the ceiling of the Hall of the Council of Ten within the Ducal Palace. The panel is one of great beauty and high



GERMAN EARLY SIXTEENTH-CENTURY BREASTPLATE, ETCHED IN THE SCHOOL OF DURER AT THE BARONESS ZOUCHE OF HARYNGWORTH SALE AT MESSRS. SOTHEY'S

decorative quality. Thus, one of those beautiful but somewhat full-bodied, not actually fleshy, Venetian blondes which are typical of this master, leans from a bank of cloud, showering the treasures which she holds in her bosom—a laurel wreath, jewels, coins, a crown, a jewelled Doge's cap—upon Venice beneath, who looks up, with outstretched arm. Superior even to the goddess herself, this foreshortened figure of Venice is one of very great beauty; there is real emotion in this regal woman, with the sceptre in her hand, and upturned gaze. I wrote once: "The Venetian recognised his peculiar city as a strange and mysterious creation, a Being to be worshipped with passionate devotion, with almost religious reverence." Something of this

feeling appears in this wonderful *Venezia*, which may be compared in attitude, though differing in type, with the master's no less lovely *Industria* within this same Ducal Palace. Let us see now something of this panel's history. Commissioned originally—as Vasari tells us—to Ponchino, a Castelfranco painter of the time, it was fortunately handed over by him—I speak now of the ceiling decorations of this room—to Paul Veronese and Giambattista Zelotti. The date of the painting, as is shown by the arms of Doge Trevisano here introduced, would be between 1553 and 1554. This panel would be, therefore, earlier than Veronese's decorations (Martyrdom of S. Sebastian, and Crowning of Esther) of S. Sebastian, which in my *City Triumphant* I have called his first great work at Venice, its date 1555-70; but it shows the young artist (born in 1528) as already an accomplished master of his art. Turning, to refresh my memory, to the faithful Baedeker, I find under this room: "Ceiling paintings, partly copies of Veronese and partly by Batt. Zelotti and others; the Old Man at the back by Veronese himself."

Thus the fine panel by Veronese had gone from its place, replaced by a copy. Here again, the culprit was Napoleon, whom in my last notes I showed carrying off from the Ambrosiana at Milan the famous Cartoon of Raffaele Sanzio. When the conqueror of Italy had got together so much artistic loot that even the Musée du Louvre would not hold it all, by his decree of 1799 he created fifteen provincial museums. In this way some of Perugino's masterpieces came to Caen and Marseilles, where they still are, and the torn-away Veronese panel to Brussels, then under French rule, where it has remained ever since; the existing copy was put there by the Austrians in 1800.

# Brussels Art Notes

THE surrendered masterpieces now exhibited at the Brussels Royal Museum attract crowds. The reconstitution, in Belgium, of the celebrated *Adoration of the Lamb*, the wonderful work of Hubert and Jean Van Eyck, whose different parts were, for more than a century, divided between the Ghent Cathedral and the Galleries of Berlin and Brussels, is considered as a glorious national event. The reassembled "Polyptyque" shines in the centre of the exhibition, where it throws into the shade all its surrounding priceless masterpieces. The six panels taken out from the wings and sold in 1816 have been exiled in Prussia for more than a century. The keepers of the Kaiser Friedrich Museum did not hesitate to submit the precious pictures to rather dangerous risks. The panels, painted both sides, have undergone a surgical operation; they have been sawn in their thickness, in order to make possible the simultaneous exhibition of each face. Happily the operation, cleverly carried out, proved successful, and the Berlin Museum succeeded in boasting the possession of twelve different framed

parts from the altar-piece by the celebrated Flemish brothers. At the present exhibition, it has been found possible, by the fact of the division, to show the altar-piece shut and open.

But it must be understood as an introduction to its internal meaning, the subjects represented being all, except for the donors' portraits, prefatory to the representation of the Mystical Lamb's sacrifice.

It is said that a "Predella," destroyed a long time since, showed a representation of Hell. So the meaning of the whole composition was complete, and exactly in harmony with Dante's conception. The altar-piece is in a splendid state of preservation. After five centuries it keeps its brightness and harmony of colours. It is really wonderful to realise that such an unrivalled masterpiece has been created in a time when artists were still clumsy and unskilful. It is no less a wonder that it has been carried out by a quite new technical process. Worked as finely as a miniature, and most perfect and elaborate in each detail, the whole of the picture retains a wide grandeur.—P. L.

## Forthcoming Art Auctions and Exhibitions (November)

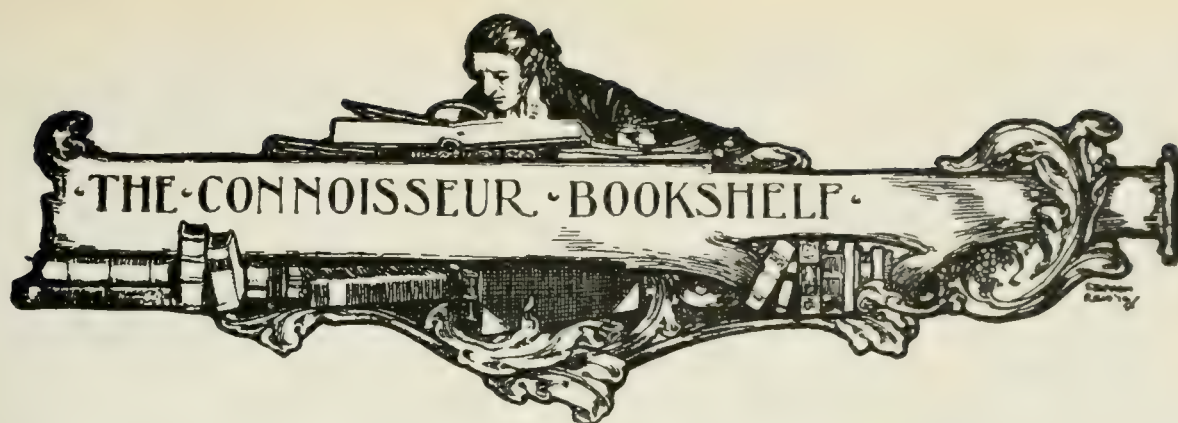
### LONDON.

Arthur Ackermann & Son.—Old Sporting Prints and Paintings.  
Alpine Club Gallery.—Paintings and Drawings by Eric Kennington.  
Agnew & Sons.—Pictures by deceased English Masters (Nov. 15th to Dec. 15th, about).  
Barbizon House (Mr. D. Croal Thomson).—Pictures by Frank Brangwyn and D. Y. Cameron; Works by Barbizon Masters, also Daumier, Manet, and Monet.  
Bromhead, Cutts & Co., Ltd.—Etchings by Bertram Buchanan.  
Brook Street Art Gallery.—Memorial Exhibition of the Remaining Works by the late Reginald Jones.  
Chenil Galleries.—Inaugural Exhibition of the Society of Wood-Engravers.  
Chester Gallery.—Works by Miss Bishopp (1st to 15th); by Modern Polish Artists (15th to 20th).  
**The Collector's Gallery.**—Inaugural Exhibition, consisting of Water-colour Drawings and Paintings by Albert Goodwin, R.W.S. (1st, and throughout the month). (See *Advertisement pages*.)  
P. D. Colnaghi & Co.—Etchings and Woodcuts by A. Lepère.  
Debenham, Storr & Sons, Ltd.—Sales of Jewellery (2nd, 3rd, 4th, 5th, 9th, 10th, 11th, 12th, 16th, 17th, 18th, 23rd, 24th, 25th, 26th, and 30th); Furs (5th and 24th); Furniture (3rd).  
"Dorien Leigh" Galleries.—Paintings by Members of the Campden Hill Club (1st to 15th); Works by Mr. Nieuwenkamp (17th to 30th).  
Eldar Gallery.—Decorative Oil and Water-colour Paintings, and Brush Drawings, by May Guinness.  
Fine Art Society.—Pictures and Pen and Colour Drawings by Anna Airy; Water-colours of *Tunis and the Near East* by Walter Tyndale; Original Etchings.  
French Gallery.—Pictures by the late H. A. van Ingen.  
Frost and Reed.—Pictures by B. W. Leader, J. MacWhirter, J. Farquharson, C. Napier Hemy, Sutton Palmer, Edgar Bundy, Henry Moore.  
**Glendining & Co., Ltd.**—Stamp Sales (9th, 10th, 23rd, and 24th); Oriental (15th, 16th, and 17th); Coins and Medals (11th and 12th). (See *Advertisement pages*.)  
Goupil Gallery.—The Goupil Gallery Salon.  
Grafton Galleries.—Royal Soc. of Portrait Painters (Thirtieth Exhibition) and Royal Soc. of Miniature Painters.

**Henry Graves, Gooden & Fox, Ltd.** (both at 6, Pall Mall, and 61, New Bond Street).—Paintings and Water-colours by Modern Masters. (See *Advertisement pages*.)  
Greatorix Gallery.—*Birds and Game*, by Philip Rickman.  
Hampstead Art Gallery.—Works by Spencer Watson (16th to 30th).  
**Harmer, Rooke & Co., Ltd.**—Stamp Sales (5th, 6th, 11th, 12th, 13th, 18th, 19th, 20th, 25th, 26th, 27th). (See *Advertisement pages*.)  
Hodgson & Co.—Library of the late Sir Bruce Maxwell (23rd, and two following days); Books from the libraries of the late J. W. Bradley, late Sir P. P. Duncombe, etc. (10th, and following days); Rare Books, fine French Armorial Bindings, and a third folio Shakespeare (end of month).  
Knight, Frank & Rutley.—Jewels and Old Plate (5th and 19th); Furniture (12th and 26th).  
**Leicester Galleries.**—Water-colours by Gerald Ackermann, R.I.; Ancient Art of the East; Drawings by Jean François Millet. (See *Advertisement pages*.)  
Thos. McLean's Galleries.—Works of the British and Continental Schools.  
Macrae Gallery.—The Colour Woodcut Society.  
Mansard Gallery.—London Group.  
**Puttick & Simpson.**—(See *Advertisement pages*.)  
**Sotheby, Wilkinson & Hodge.**—Drawings from the late Lord Northwick's Collection (1st to 4th); Coins and Medals (1st and 2nd); Further Portion of W. J. Leighton's Books (2nd to 5th); Books belonging to the Rt. Hon. Baroness Zouche of Haryngworth (9th); Armour and Weapons, from the same property (10th and 11th); Furniture, including the above property (12th); the late John Ferguson's Library (15th, 16th, and 17th); Coins, the property of the late W. Talbot Ready (15th to 19th); Paintings and Drawings (18th). (See *Advertisement pages*.)  
Arthur Tooth & Sons, Ltd.—Paintings by the late Sir L. Alma Tadema and other well-known artists.  
Twenty-One Gallery.—Works of the late Edgar Wilson.  
Walker's Galleries.—Water-colours by W. H. Walker (4th to 16th); by Miss Amy Dalvell (Nov. 22nd to Dec. 4th); by Geoffrey Birkbeck (Nov. 22nd to Dec. 11th); by Gregory Robinson (about Nov. 9th).

### PROVINCIAL.

Brighton Public Art Galleries.—Autumn Exhibition (open till Dec. 31st).  
Liverpool: Walker Art Gallery.—Autumn Exhibition (open till Dec. 11th).



**"The Great Fire of London, 1666,"** by Walter George Bell, F.R.A.S. (John Lane. 25s. net)

AMONG the hundreds of accounts of the Great Fire of London that have been produced, Mr. Bell's book may claim to be the only one that is at once complete, detailed, and accurate. He is the sole writer who has compiled a substantial volume on the subject. Every page of it is interesting, and if not much of it is actually new, the bulk of the facts it contains were hidden away in so many little-known volumes, and so often accompanied by false and misleading statements, that every student of London's history owes Mr. Bell a measure of gratitude for having garnered the wheat from the chaff and arranged it into a graphic and coherent story. The great wonder about the Fire of London is that it did not happen sooner. The houses, largely constructed of wood, with overhanging upper stories, almost meeting above the narrow lanes they fronted, offered every facility for rapid and wide-reaching conflagration. Fire-extinguishing appliances were rudimentary in the extreme. In lieu of modern fire engines, large squirts were employed, replenished from portable cisterns on wheels; but the most efficient implements in vogue were the fire-hooks, which, fixed to poles often twenty feet or thirty feet in length, were used in conjunction with ropes to pull down the burning buildings. These appliances, such as they were, were not in the hands of an efficient fire brigade, but scattered up and down at various places in the city, to be collected and handled by amateur firemen who had to be summoned from their beds when any conflagration occurred. Little wonder that, other circumstances being propitious, the outbreak which occurred at the shop of one Farynor, the King's baker in Pudding Lane, on September 2nd, 1666, spread and spread until it threatened to overwhelm the entire city and suburbs. The fire was discovered shortly before two o'clock in the morning. It had then got such a firm hold of the house that the baker, with his wife and daughter, had to escape through a garret window, and a maidservant, who would not essay the perilous venture, was burnt to death. Even then the flames progressed slowly. A neighbour watching the conflagration declared that an hour or more elapsed before any other houses caught, then the scattered sparks ignited the hay and other combustibles in the yard of the Star Inn—a large galleried building that stood on Fish Street Hill opposite. The wind carried the flames down to Thames Street, twelve doors away, a thoroughfare almost monopolised by wharfingers. Here in sheds and

cellars and on open wharves lay immense stores of combustible merchandise—tallow, oil, spirits, hemp, hay, timber, coal, and other commodities—that only wanted a light applied to them to burn fiercely. After becoming firmly seated here, the conflagration spread for three days with ever-increasing rapidity, forming a roughly shaped segment of a circle based on the Thames. On Sunday night this segment covered an area 800 yards broad by 300 yards in its greatest depth; in twenty-four hours its dimensions had spread to 1,400 yards by 800 yards. When finally the conflagration was subdued in the early hours of Wednesday morning, the devastated area stretched two miles along the banks of the Thames, and at its broadest part penetrated nearly a mile inland. Mr. Bell traces the progress of the fire step by step, compiling the story largely from the accounts of eye-witnesses. He gives the various schemes for the rebuilding of London and the actual plans adopted, and affords much curious and interesting information concerning the relief funds started for the benefit of the citizens, and the trial of the self-accused incendiaries who were supposed to have started the fire. His book forms an enthralling narrative of the greatest event in London's history, and, finely illustrated with over forty plates and maps, constitutes a highly attractive and interesting volume.

**"The Amenities of Book Collecting and Kindred Affections,"** by A. Edward Newton (John Lane. £1 net)

MR. A. EDWARD NEWTON, the well-known American bibliophile, has produced a delightful volume of *obiter dicta* concerning book-collecting and book-makers. Some of his baker's dozen of essays have appeared in various well-known transatlantic magazines, but they will be new to the generality of English readers, and are certain of a warm welcome. The writer is not merely an accumulator of early and rare editions, but specialises in volumes with associations, and has brought together a collection, each item of which has an historic and sentimental record that in the eyes of a true book-lover will outweigh its value as a literary rarity. He writes about these treasures and about book-collecting now and in the days when he first started the nucleus of his library. All bibliophiles will feel interested in these personal reminiscences of Mr. Newton, with their records of the astonishing low prices of former days; of bargains passed over, never to be re-offered; of bargains secured with compunction and diffidence, being now regarded as little

short of marvellous; and of personal relations with that earlier generation of great booksellers who have now nearly all passed away. Yet, perhaps, they as well as the present reader will find those essays dealing with literary celebrities of the past even more interesting, for they generally tell of little-known episodes in their lives, illustrated from original documents not readily accessible. Such, for instance, is the story of Charles Lamb's love for Fanny Kelly, the actress, who died as a very old lady so recently as 1882. She was the "fair Alice W." of the famous essay on *Dream Children*. Mr. Newton can give us quotations from this, not as it appeared in print, but as it was originally written, for the MS. is one of the most treasured of his own possessions. He gives us Lamb's meagre correspondence with her, much of it in facsimile, including his dignified and manly proposal for her hand, her kindly but firm refusal, and the letter in which, without any futile protests, he acquiesces in her decision. It is a story of the deepest interest, told with sympathy and insight; and there are other stories scarcely less interesting of Johnson and Mrs. Thrale, of Boswell and his immortal biography, of William Godwin and Shelley, and other great eighteenth and nineteenth-century writers, all admitting us to closer intimacy with them, and giving details, not generally known, taken from original documents. The volume contains nearly a hundred illustrations, largely composed of facsimiles of letters and title-pages with autograph inscriptions, all of the greatest interest. It is the first work written by Mr. Newton, but, far from showing any immaturity of thought and diction, it places the author at one bound among the most fascinating essay writers of the time.

**"Raphael," by Felix Lavery (Sands & Co. 21s. net)**

MR. FELIX LAVERY owns a picture which, despite the opinions of most experts to the contrary, he regards as a genuine Raphael. One does not blame him for holding such a view, or for recording his reasons for doing so in a book; but one thinks that it is somewhat misleading to publish the latter as a work on "Raphael" without the slightest suggestion on the title-page or elsewhere that nearly two-thirds of it are occupied by a history of his own dubious "old master." He calls it *The Nativity*, presumably because Vasari mentions a picture of that subject by the artist which has since disappeared. It is, however, a version of the well-known *Great Holy Family of Francois I.*, described by Vasari as the joint work of Raphael and Giulio Romano, an attribution which is generally accepted as correct. Mr. Lavery rests his case, not on the views of experts, but on his being able to establish an uninterrupted pedigree of the picture to the time of the artist. Unfortunately, he fails to do this, though he furnishes the reader with a portrait and history of every person through whose hands the picture is supposed to have passed. The author suggests that the picture of *The Nativity*, painted by Raphael for the

Counts of Canossa, reappeared in Cardinal Mazarin's collection, a century and a half later, as an orthodox *Holy Family*, bearing not the slightest evidence that it was ever intended to represent the birth of Christ. The Saviour is shown, not as a new-born infant, but as a child of about two years old, rising up and embracing the Virgin Mary. Even Mr. Lavery's ingeniously compiled record of the various hands through which his picture may have passed, will hardly reconcile the reader to its identification with the work mentioned by Vasari. From the time of Cardinal Mazarin the progress of Mr. Lavery's picture may be traced with some certainty. It was brought to England by John Trumbull, the American painter, and sold with the rest of his collection at Christie's in 1797. Mr. Lavery gives a lengthy account of the picture quoted in his *Memoirs of Painting*, by W. Buchanan, whom he describes as "the most authoritative writer on the great masters imported into England." Mr. Lavery neglects, however, to tell us that Buchanan had never seen the work, and was careful not to commit himself by endorsing its genuineness. Immediately following the hearsay account quoted by Mr. Lavery, he wrote: "Without being able to vouch for the authenticity of this picture, a duplicate of which certainly exists in the Louvre, and from its not being known to the author of these sketches, there is no doubt that many of the pictures in this small collection (Trumbull's) were of fine class, and it is, moreover, interesting from being among the earlier pictures brought to this country from the continent after the period of the Revolution in France." This is damning the work with faint praise with a vengeance. West—not Sir Benjamin, as Mr. Lavery will persist in calling him—bought the work for £890. At the dispersal of his collection in 1829, it was sold as a copy, and later on passed through the hands of Mr. James Garland and Mr. J. A. D. Shipley. After the death of the latter in 1909, it was offered with the remainder of his collection to the Gateshead Corporation, but was among the pictures rejected by them. These discarded works were sold in 1914 at Newcastle, when Mr. Lavery secured it. His book contains a good list of Raphael's works, an excellent bibliography, and has evidently been compiled with great care and research; but instead of establishing the authenticity of the so-called *Nativity*, it leaves it very much in the same position as before the volume was written.

**Antiques—Genuine and Spurious**

MESSRS. GEORGE BELL & SONS are shortly publishing a new book by Mr. Frederick Litchfield, the well-known art expert, under the title of *Antiques—Genuine and Spurious*. The work will be to some extent complementary to his *Illustrated History of Furniture and Pottery and Porcelain*, with more information about reproductions and imitations. Other sections will deal with bronzes, enamels of various kinds, and lacquer, subjects upon which little information has been available hitherto.





GROUP OF CHILDREN

BY THE REV. MATTHEW WILLIAM PETERS, R.A.

# Pictures

## Exhibition of Ancient and Modern Spanish Paintings at the Royal Academy

By Señor D. Aureliano de Beruete y Moret, Director of the Prado Museum, and translated by Selwyn Brinton

THIS exhibition is now being held at Burlington House, which has been placed by the authorities of the Royal Academy at the disposal of the committee of collectors, critics, and artists who, under the presidency of the Duke of Alba, have organised the display. It seeks to place before the British public an adequate representation of Spanish ancient and modern art, incorporating with the older work a manifestation of her contemporary achievements in painting, together with a few examples of sculpture. The exhibition of such a choice

collection in a foreign capital must be considered a proof of the high regard that the more intellectual

side of Spanish society has for the opinion of English culture on its national art.

The collection of more than four hundred works is composed of two sections—both separated and united by the art of Goya, the painter who, in the judgment of Spanish critics, ended the cycle of the earlier school of painting and commenced that of the nineteenth century—a which with more or less reason, is called modern painting. He achieved this, not only by reason of his independent



PORTRAIT OF VELAZQUEZ  
BY HIMSELF LENT BY THE FINE ART MUSEUM, VALENCIA

technique, but also through the impression which he left on his followers and the younger artists of his period.

The organisers of the display have been able to occupy the suite of sixteen rooms constituting the entire exhibition accommodation at Burlington House. One of these rooms and part of another are given over to the examples of the primitive school, which are not as numerous as could have been wished, owing to the difficulties in transit of such works, which are mostly painted on panel, and of large dimensions. Another room is entirely given

over to pictures of the reign of Philip III., the representations including not only religious subjects of the era, but also revealing the work of those court portrait painters among whom shone out the Spanish-Portuguese Sanchez Coello, the purely Spanish Pantoja de la Cruz, Bartolomé González, and other famous artists.

The larger rooms of Burlington House have been selected for the display of choice works of the seventeenth century, the golden era of Spanish painting. Examples of Velazquez and Zurbaran constitute the two principal features of it. Of the former artist we have been able to secure several canvases which have not appeared in any recent exhibition of this nature, including such works as the portrait of the artist Juan de Pareja, one of the finest creations of Velazquez when at Rome, and which has been known since 1650. It is one of the most spontaneous productions of the master, since when he gave it being he was free from trammels, conventions, or preoccupations of any kind. The subject was his own servant and



ST. FRANCIS BY ZURBARAN  
LENT BY DON AURELIANO DE BERUETE, MADRID

disciple, whom Velazquez could paint as he would, and the result is a work of singular force and originality. It is especially interesting as having been shown with other examples at the Pantheon of Rome, soon after it was executed, evoking such admiration there that its author was elected Academician of Rome. It is said, with every show of probability, that Velazquez used the opportunity of painting Juan de Pareja as a means of getting his hand in after a long period of enforced prohibition from work while travelling studying art far

from his working-room in the Alcazar at Madrid. It was the immediate predecessor of the portrait which brought him such fame—that of Innocent X. The *Juan de Pareja* has been lent by the Earl of Radnor from his collection at Longford Castle. It has for a pendant in the present exhibition the Duke of Wellington's magnificent head and shoulders portrait of an unknown gentleman, which has been so often reproduced and praised.

More novelty is offered by the figure of the jester Calabacillas, lent by Sir Herbert Cook, that most competent connoisseur who never loses an opportunity of showing his appreciation of Spanish art. Recognised not many years ago as an undoubted Velazquez, this work has been seen little by the public.

Both the King and King Alphonso of Spain have contributed examples of the prince of Spanish painters. The former has lent a most interesting painting in the portrait of *Don Baltasar Carlos, Infante of Spain*, as a boy in a coat of mail and holding a baton. This work comes from Buckingham

Palace, and has not hitherto been given the fame it deserves. The second picture lent by the King of Spain is known under the title of *The Hand of an Ecclesiastic*. Here the hand of the sitter holds a paper on which can be read the signature of Velazquez. It is a fragment of the canvas destroyed in part of the fire at the Alcazar of Madrid, this being the only surviving portion. It is of great interest as containing one of the three undoubted signatures of the master, the other two being found on the *Portrait of Philip IV.*, hanging in the National Gallery, and the *Portrait of Pope Innocent X.*, at Rome, which has already been mentioned.

The self-portrait of Velazquez himself, sent by the Museum of Valen-

cia, completes the important series of works by this master to be admired in the present exhibition.

Zurbaran is represented by eight works, all of which are characterised by those qualities, so



PHILIP II. BY PANTOJA DE LA CRUZ

LENT BY H.M. THE KING OF SPAIN

exclusively Spanish, which distinguish this master. A fellow-pupil of Velazquez in his younger days, this painter did not at once follow the brilliant example of his companion, but remained in Seville, contenting himself with realising there a sober and austere art, doubtless less magnificent than that of Velazquez, but sometimes more distinctively national. We admire this to-day with loving enthusiasm as the spontaneous production of a unique genius who evolved his own methods of artistic expression. In the present exhibition he is represented by examples lent by the Museum of Painting at Seville, and by various private Spanish owners.

The display in this same

large room is completed with some choice works by Murillo, among which are included his *San Leandro* and *San Buenaventura*, from the Seville Museum; his self-portrait, from Earl Spencer's



PORTRAIT OF MURILLO

BY HIMSELF

LENT BY EARL SPENCER

collection; the portrait of *Don Gabriel Esteban Murillo*, belonging to the Duke of Alba; and that of *Don Diego Félix de Esquivel*, from a private collection in Madrid. Next comes a representation of the art of Carreño, among which must be mentioned the portrait of the *Marquesa de Santa Cruz*, the property of the Marquese de Tsasi; the *Portrait of a Young Lady*, lent by the Duke of Medinaceli; and lastly, those of the *Queen of Spain*, *Doña Mariana de Austria*, and *Doña*

*Francisca de Velasco, Marchioness of Santa Cruz*, two works which notably detach themselves from their surroundings.

It is to be regretted that, in spite of the efforts of the organising committee to bring over some of the masterpieces by Ribera, there is nothing by his hand to be found in this room entirely worthy of his genius. On the other hand, Ribalta y Espinosa, Valdés Leal, Antolinez, and the two brothers Rizi, are well represented.



THE MARCHIONESS OF LAZAN. BY GOYA

LENT BY THE DUKE OF ALBA AND BERWICK

*At the Exhibition of Spanish Paintings, at the Royal Academy*

The  
CONNOISSEUR



## *Ancient and Modern Spanish Paintings*

The rooms on either side of the large room have been dedicated respectively to El Greco and Goya. Of recent years these painters have received special notice from modern critics—one would dare to say even from ultra-modern critics—and the organising committee, realising that they deserved special attention on this account, have made every effort to give them positions of honour in the exhibition.

Ten works are shown here by the former of these artists, and no less than twenty-three by the latter.

I do not propose to discuss either of these masters in detail, but cannot help saying once again, that both of these men, in the spirit which animates their work, in its pictorial expression, and in the boldness and daring of their compositions and the originality of their schemes of colour, succeed in expressing such novelty of conception, combined with such audacity of technique, that it is no wonder that the modern spirit has become enamoured in their art. Both of them—each in his own sphere and his own moment—were no less than the most modern painters of their time.

El Greco, breaking with the traditions of theme and religious composition, which seemed to have become stereotyped by formalism degenerating into inevitable mannerisms, endowed his scenes with a mystic inspiration, and imbued his figures—



THE ANNUNCIATION  
BY EL GRECO

LENT BY THE MARQUIS DE URQUIJO, MADRID

not alone in the heads, but also in their gestures and in their glances, and even in their hands—with a recon-dite expression, which seems to reflect all the mysticism of Spain at the end of the sixteenth century.

Goya, at the end of the eighteenth century, breaks in the same way with the traditional portraiture and the smooth, unctuous scenes of that epoch, and seeks to give life to his men and women upon the canvas, and to make the popular scenes of life the subject of his pictures, trans-

porting these representations of popular themes to mansions of the aristocracy, and even to the palaces of the king. His colouring, too, was kept in perfect accord with his subjects, asserting a tonality of delicate grey in perfect keeping with the surroundings, very different from the conventional treatment—hard and detailed—then in vogue. The innovation has been reflected up to the present in the technique of many other famous painters. It is not, however, my purpose here to explain either the actual enthusiasm evinced in the art and criticism of our own day for these two painters, or yet to voice the respect and admiration felt in Spain itself for Velazquez, El Greco, and Goya, who seem to unite in their persons the pictorial vision of our race, which exercises such a great influence on the art of our contemporaries.

In the room devoted to El Greco, we see the *Annunciation*, an important composition for a church of Toledo, besides various religious pictures and some figures. The latter include the self-portrait of the artist, and that of a Trinitarian monk, —a robust and well-fed figure of a man, painted, no doubt, as he appeared, and which goes far to show the falsity of the statement that El Greco gave to all his figures that attenuated and drawn-out form which has brought on him not a few criticisms. Indeed, he ap-

pears to have reserved this peculiar type for his mystical figures—representations of saints, angels, and virgins; in short, for those beings who inhabit celestial mansions, and not for the common humanity who belong to the life on earth. To elucidate this point, it will suffice to recall one of the artist's principal works, the *Burial of the Count of Orgaz* (*El Entierro del Conde de Orgaz*), composed of two very different parts; the celestial occupying the upper portion of the canvas, and the other, pertaining to our human life, appearing in the lower, both of a wholly distinctive character, and each defining very clearly in their method of treatment the difference between celestial and terrestrial life.

One must not forget to mention, in connection with the El Greco display, that precious painting of small figures known as *The Glory*



AN AMOROUS PARLEY  
BY GOYA LENT BY THE MARQUIS DE LA ROMANA, MADRID

of Philip II., specially secured for this exhibition, from the Monastery of the Escorial, by the King of Spain.

The Goya Room, with its display of twenty-three examples of the master, represents in a very complete manner the most varied styles of this remarkable artist. One finds there, on the one hand, various cabinet pictures; on the other, important representations of those gallant and gracious scenes on which the art of the eighteenth century has left its influence. Elsewhere can be

seen magnificent portraits, like those of the *Duchess of Alba* and the *Marquessa de Lazán*, which have been lent by the Duke of Alba, and that of the actress *La Tirana*, which comes from the Royal Academy of Arts, Madrid. Unfortunately there is a lack of those tragic works produced in the nineteenth century, when the artist, already old, was a witness of the terrible scenes which took place in Spain in the years of the French invasion—those terrible years, which to-day are called the "post-guerra," in which hunger, pestilence, and wretchedness seemed to settle on that peninsula, so worthy of a happier lot. We have said elsewhere, speaking of Goya, that, in regard to his artistic creation, it seems to be the offspring of two different men—the one gallant, fond of amusement, and at times even frivolous, who belongs to his younger years of

the eighteenth century; the other strong, intense, and tragic, belonging to his maturer years, those of the nineteenth century. To these conjoined beings, each of high mentality and artistic capacity, there came in the midst of his life a great catastrophe—the struggle of people against people: so that the existence of these two entities, though belonging to the same individual, presents two diverse aspects, each influenced by the surroundings among which it was placed and the conditions

of its development. This different mentality appears not alone in the subjects of Goya's works, but even affects his palette, which underwent a complete transformation, passing from brilliant and clear tones to others more obscure and sombre, accommodating both styles to the subjects and impressions he set out to interpret in his art.

It has been sought, in this exhibition, to unite in some manner the art of Goya with that of our own time. With this object in view, certain works have been secured of those painters who followed in Goya's traditions. Among these are Alenza and Esquivel, who did so remarkably closely, and of others, like Lucas, who imitated him even more nearly. Representations have also been secured of those who, like Vincent Lopez, realised their own artistic expression, forsaking the



PORTRAIT OF THE DUCHESS DE SANTOÑA  
BY SOTOMAYOR LENT BY THE DUKE OF ALBA AND BERWICK

teachings of the master. At the beginning of the second half of the nineteenth century two figures of greater distinction appeared in Spanish painting—Rosales and Fortuny. The first of these was still attached to the refined method of painting; the second was revolutionary, the modernist of his time. Both of them are represented in this exhibition; but it is to be regretted that both of them died when still young, depriving Spanish art of what should have been the mature fruit of their genius.

The Madrazo, a family of artists, remained to fill the gap which their removal left, and to carry us on to that contemporary Spanish art represented in seven rooms of the present exhibition.

Within these rooms one finds tendencies of every kind, expressing the visions of our own day, which seem to follow in pursuit of those lost ideals often, in Spain as elsewhere, not yet reached. What, however, this collection of Spanish works of art does indisputably demonstrate is the pictorial temperament of the race, vigorously represented in these later years in painting, as well as in all the other manifestations of the Spanish spirit in art; and showing once more that the land, which is so truly individual and original in her character, reveals no falling-off in her æsthetic creation.

Sorolla, as a painter of light, has become famous

throughout the world. Zuloaga has carried his works, so typical of national character, in triumph everywhere. We here can admire worthy creations of both these artists, and with them those of other men who, neither youths nor old people, may be considered at the zenith of their productive powers.

Among the latter must be specially mentioned Gonzalo Bilbao, represented by his large composition of *The Cigar Makers of Seville*; Benedito, Sotomayor, Chicharro, Zaragoza, and Moises, seen at their best in their portraits; and Romero de Torres, Mezquita, and Salaverria, with their examples so widely different in style, but so thoroughly Spanish in their feeling. Then there is Pinazo, with his finely decorative work, and Beruete, Regoyos, Rusñol, and Mir, who are all



SOLITUDE BY MEZQUITA

landscape painters of distinctive merit.

Among the representatives of the more modern schools may be noted Zubiaurre, Solana, Maeztu, Arteta, Vázquez Díaz, Castellucho, and many others who reveal a variety of tendencies still more exaggerated, in work which displays an entire independence.

The cardinal intention of the exhibition has been to illustrate the dominant orientation of each group of painters by the arrange-

ment of their work in the rooms; and, with this end in view, to so arrange the decorative elements at our disposal as to present them in a manner somewhat different from the usual routine of an exhibition, always taking care, as far as possible, to afford each example an appropriate and congruous environment.





LEAVING THE BATH  
BY JOAQUÍN SOROLLA

*At the Exhibition of Spanish Paintings, at the Royal Academy*



# Old Furniture

## The Romance of Oak Furniture By Fred Roe, R.I.

ONE Christmas, many years ago, I was set to sleep in the haunted Monmouth Room at Raynham Hall, Norfolk. This is one of the few stately homes of England where the original furniture made for the place remained *in situ*—till the dispersion of the Townshend heirlooms. The furniture was mostly not of very great age—that is, to archæologists—dating, as it did, from the rise of the Townshends in the latter part of the seventeenth century. But what it lacked in misty antiquity it made up for by the splendid quality of its suites and pieces. Raynham Hall was designed by Inigo Jones, and built about 1630; but it is believed that some portions of an older building are incorporated in the present structure, which was also enlarged in the early part of the eighteenth century by Charles, second Viscount Townshend. The last-mentioned nobleman, a great experimenter in farming, succeeded to the title and estates when a boy of ten. He married (secondly), in 1713, Dorothy, sister of Sir Robert Walpole. It is the ghost of Lady Dorothy, attired in a brown sacque, which is said to “walk” the chief staircase in the haunted wing and the corridors adjacent. The appearance

of the apparition is supposed to herald a birth or death in the family of Townshend, and the demise of the late Marquess is popularly reported to have been preceded by a visitation of this “lady in the sacque.”

An evening train had brought me to Fakenham. A railway accident on the way down, succeeded by the blinding storm against which my vehicle struggled while crossing the Great Park, rendered the journey seemingly interminable; but at length the stoppage of the trap before a huge opaque mass which loomed out of the gathering darkness, followed by the tolling of a bell, announced arrival at my destination.

After the lapse of years, I can only record impressions, not the least vivid of which is that my attention was distracted from post-prandial whist towards the magnificent chairs of Charles II.’s time around the room. (Alas, they were sold at Christie’s in 1904!) And I shall never forget being conducted to my apartment in the haunted wing through a succession of rooms lighted by a branched candlestick. In the enormous “Belisarius Room” (so called from Salvator Rosa’s picture which hung there), the darkness descended



NO. I.—OAK TABLE

EARLY SEVENTEENTH CENTURY

FROM STRATFORD-ON-AVON

on us like a pall. Beyond was the staircase where "my lady" walked—and the entrance to the Monmouth Room. I waited a moment to wave good-night to friends who stood watching through the long perspective of rooms—all of which had to be locked up—and went into the bedchamber where the ill-fated (and reputed) son of Charles II. had once rested. It looked very comfortable, if a trifle uncanny. A fire of logs burnt on the open hearth, which was furnished with fire-dogs and quaint brand-irons. On the walls certain hard-faced portraits of stout soldiers who fought under Lord Vere in the Low Countries blinked at me in the uncertain light, and the tapestry behind them bulged outward in the draughts occasioned by the fury of the gale. The bedstead was an imposing structure of William III.'s reign, surmounted with funereal plumes. Immediately opposite the bed, between two windows, was a fine walnut-wood dressing table, similar to those at Hampton Court, above which, and fixed to the wall, was a mirror of greenish glass, stained with damp and age.

I dropped the safety catch to the door, an eighteenth-century contrivance, which could be raised for admission of the valet in the morning by merely pulling a bedside string, and sat down to enjoy the sensations attending my environment, although I had previously been well primed with certain disquieting reminiscences.

Outside the wind raged, and snow fell fast.

A rift in the wainscoting attracted my attention. In the thickness of the wall was a recess, and in the recess were steps, now blocked and disappearing upwards into the wall: evidently the remains of a concealed staircase which had been disused for many years. I learnt the reason next day. Some persons who had used the room complained that the masked stairway was the means of ingress adopted by the spectral visitant, though it is hard to say how so simple a device as a timber barrier could have deterred so insistent an apparition for a moment. I am unable to give the names of these witnesses; at all events, they were more privileged than I, who slept in the Monmouth Room for two or three nights, without any further disturbance than that occasioned by the scurry of "small deer" behind the wainscoting, and the sudden dropping in of the half-burnt logs on the andirons.

Where are the Raynham rarities now? Is any reliable chronicle being kept of their association with the mansion which they once graced, and with the noble family to whose history they bear such intimate relation?

I have emphasised the romantic aspect of my visit to Raynham Hall with the express purpose

of demonstrating the loss which can be inflicted on the history of craft industries by the neglect of collectors to keep a record of the locality whence their treasures originally came. This may seem a faddist's vagary, but it is really an all too often ignored scientific aspect of the study of styles and dates. Fifty years ago it would have been a comparatively easy task to write a history of county variations and peculiarities. To-day it has become almost impossible, owing to the difficulty of tracing the origin of shifting specimens, with their respective distinctions. Up to the present the sole attempts to distinguish such localisms have been the appellations of "Welsh dressers" and "Yorkshire chairs," and it is to be feared that in many cases the attributions are unsound. Had the original homes of such pieces, and the legends attached to them, been preserved, an interesting and instructive register of local craft industries might have eventuated, of which, alas, all chance seems gone now. The narrow and selfish methods of the Oldbuck, who succeeds in hiding all evidences of his particular happy hunting ground, mostly destroy any likelihood of pursuing the extraction of individual traits which his acquisition presents. If M. Peyre, one of the most able and indefatigable of collectors, had only left some memorial of the areas of his numerous purchases, what a testimony might have endured for our guidance!

In case certain of my readers should deem this process of segregation a somewhat dry one, I may cite the following anecdote as showing that a picturesque, and even a humorous, side may occasionally present itself.

During the early eighties a chair (No. iv.) with panelled back, dating from the second half of the seventeenth century, attracted the æsthetic fancy of a Cheshire curate when paying his round of parish visits. The dame to whom the piece belonged refused to sell at any price, and all hopes were given up of its acquirement. What money could not achieve personal regard, however, did. The chair unexpectedly arrived at the curate's abode, per hobbledehoy messenger, accompanied by the following crabbed note:—

"honoured & Rev'd Sir]

"Yow can have the chair as a preasent.  
I don't want nothing for it. Please accept  
it as a gift.

"Yours Respectfully,

"p.s.—I don't want any Money for the char."

It is needless to say that the good woman did not go unrewarded.



NO. II.—PANELS FROM AN OAK CREDENCE

FLEMISH, EARLY SIXTEENTH CENTURY

The piece just mentioned possessed no actual history, but an indisputably clean bill of authenticity. Others are precisely the opposite, and the process of eliciting the truth is frequently attended by results the reverse of serious.

I have just considered the case of an honest,

unassuming antique, about which no circumstantial history figured.

Now let me cite a converse. The "trick" chair mentioned in Pepys' *Diary* has been a matter for research by more than one would-be collector, and invariably with sorry results. The

piece is referred to under the date of 1660, November 1st, as follows:—

"This morning Sir W. Pen and I were mounted early and had very merry discourse all the way, he being very good company. We come to Sir W. Batten's, where he lives like a prince, and we were made very welcome. Among other things he showed me my Lady's closet, wherein was great store of rarities; as also a chair which he called King Harry's chaire, where he that sits down is caught with two irons that come round about him, which makes sport."

Some years ago I was asked by a friend—a confirmed Pepysian—if I would come and look at a similar chair which had just been purchased by a *dilettante*, and about which vague beliefs were aroused that it was none other than the identical chair mentioned by the diarist. On arriving we were entertained by the owner to a recondite account of his discovery of the treasure, plus his shrewd deductions as to its attribution. We were then introduced to the chair itself, and immediately all romance vanished. Of true Wardour Street design, with a high-panelled and railed back, the oak shone with that treacherous blackness so affected in the less accomplished fakers' workshops, and so abominated by the true antiquary. The arms rested upon uprights bulging out into excrescences in which were hidden the movable irons which "caught" the unwary one who sought repose. These irons, when revealed, were found to be not unlike pieces of gas-piping, which descended automatically over the sitter's thighs. The carvings on the surface of the wood possessed no merit whatever, nor did they intelligently simulate the style of any particular period. The whole effect was incongruous and bizarre. What was rather touching was the owner's evident pride in his acquisition. I was pressed to give my views, and at length ventured reluctantly to state the truth—with the usual result. A highly offended quasi-connoisseur is generally not the most amiable person to correspond with in his disillusionment! Whoever made the chair (in the nineteenth century), it seems apparent that the description of Sir W. Batten's "trick" piece did not apply to this non-descript seat, for Pepys distinctly states that the sitter thereon is "caught with two irons that come round about him," which is very different to the thigh-clutching pranks of the chair in question. In this case there was too much circumstantial history, and too little else. I believe there are several of these amusing pieces about.

No such borrowed figments as the foregoing

were attached to the massive carved oak table which was purchased from a farmer's homestead near Stratford-on-Avon in the early eighties, for the now astonishing sum of five pounds. This table (No. i.), a veritable yeoman's piece, of heart of English oak, may have been *in situ* when the greatest of dramatists returned to his native town to spend his remaining days at "New Place"—it was almost certainly there when the Irelands made their Warwickshire pilgrimage in 1794, and the frontless William Henry of that name projected his astonishing series of Shakespearean forgeries. It has figured, since its purchase, in several well-known pictures, among them being Mr. J. Seymour Lucas's "*Whip*" for *Van Tromp* (R.A., 1883). Though such matters have but little bearing on actual pedigree, I cannot insist too strongly on the importance of preserving reminiscences of this nature.

Nos. ii. and vii. are two typical cases in which the educational value of pieces might have been greatly enhanced had any record been kept of their origin. The wall-cupboard, once the front of an early sixteenth-century credence, is an example of an utterly destroyed history. The pieces of which it was composed had been used for a very long time in some humble capacity exposed to the weather, the article being broken up before a rescue could be effected. Only the doors and panels now remain in a reconstructed state. This specimen must have been a very handsome one in its palmy days, emanating most probably from Flanders. The framing surrounding the linen panels in the doors is joined mitre-wise, an unusual method in English work.

The Jacobean chest (No. vii.) is entirely and unmistakably English, however, and in its severity and simplicity is a most elegant object. The pillar-caps, plinths, and arches are all entirely uncarved, the sole decoration in this respect being the band of "Jacobean" ornament immediately beneath the lid, though the simple applied pendants and jewels give an additional foil to its reticence, suggesting greater art than any amount of trimmings. The two drawers beneath and the projecting moulding at its base suggest a date somewhere about the middle of the seventeenth century. It is not improbable that the dignified plainness which it exhibits had its outcome in Puritan propriety. Though this chaste piece had been in the possession of one family for many years, I could never ascertain what part of the country it came from, only that it had been acquired for a mere song in days when appreciation of old oak was in its infancy.

Another piece of almost Puritanical sobriety



le  
CONNOISSEUR

ONE OF A PAIR OF GOBELIN TAPESTRY PANELS  
SIGNED BY LE FEBVRE, DIRECTOR OF THE GOBELIN WORKS, 1697 1736,  
DEPICTING THE ARRIVAL OF CLEOPATRA IN SICILY

*From the collection of Lord Lovelace  
and now in the possession of Robertsons at Knightsbridge*





No. III. —LONG FORM OF OAK      SEVENTEENTH CENTURY      FROM THE NEIGHBOURHOOD OF GUILDFORD

is figured in the ten-legged form (No. iii.). This article has been traced to the neighbourhood of Guildford, but the type is so exceedingly scarce that it would be useless to attempt the assignment of any topical character to it.

Those architectural curiosities known as "Nonsuch chests" are to be found in such widely diverse parts of the country that it seems almost impossible to allot their origin to any particular locality. The appellation "Nonsuch chest" is somewhat loosely applied, and though a quantity of "writing around" has been perpetrated connecting these examples with the palace once at Ewell, in Surrey, it seems equally reasonable to suppose that the elevations in marqueterie depicted on them might be intended for Nonsuch House, on Old London Bridge.

This extraordinary building, an enormous erection of timber, is stated to have been made entirely in Holland, from whence it was brought over in pieces and pegged together over the pier between the seventh and eighth arches, counting from the Southwark side of the river. Views have been preserved which show it to have possessed four cupolas on

turrets, surmounted by weather-vanes. Ranges of mullioned windows extended along its whole front. The house on the bridge seems to have been considered an architectural wonder as much as its namesake in Surrey, while its date (early in Elizabeth's reign) would appear to approximate

more closely with the advent of the chests in question than the earlier structure at Ewell. The "Nonsuch chest" which is here illustrated (No. iii.) possesses the flat surface unrelieved by mouldings, which is characteristic of many of the earlier inlaid pieces. Its panels are "blind," being simulated, but flush with the framing. On each panel the house is depicted in three compartments, instead of one or two, as is usually the case, the turrets being represented on the stiles. Along the summit and base on the front are strings of pedimented dormers. Five different woods have been employed in the decoration, including green holly, box, and walnut.

This chest still retains its original scutcheon and key, and the stop-handles at its ends. It is interesting to learn that it came from the neighbourhood of Stroud, where it had remained in the possession

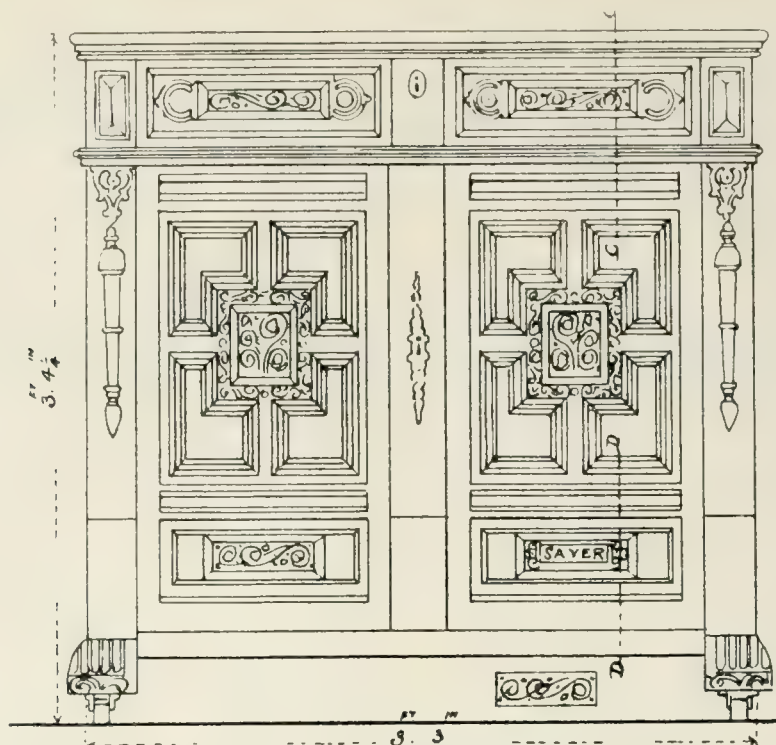


No. IV.—LATE SEVENTEENTH-CENTURY OAK CHAIR  
FROM THE NEIGHBOURHOOD OF  
WEAVERHAM, CHESHIRE

of one family for five generations. CÆTERA  
DESUNT.\*

A suggestion of hidden history lingers about

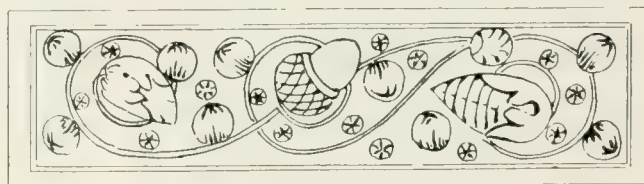
the oak cabinet which appears in Nos. v. and vi.  
This article was purchased in Sussex some quarter  
of a century ago by an architect who was a deep



NO. V.—FLEMISH CABINET OF OAK, INLAID WITH IVORY, MOTHER-OF-PEARL, ETC.  
SEVENTEENTH CENTURY FROM A DRAWING BY THE LATE SYDNEY W. LEE

\* An excellent idea of the Metropolitan Nonsuch House may be obtained from Norden's engraving of London Bridge, published in 1624, showing the eastern side of the structure. In this evidently faithful delineation the resemblance to many of the marqueterie elevations on so-called "Nonsuch" pieces is remarkable. Nonsuch House escaped the Great Fire, but towards the end of its existence became degraded and cut up into tenements. It remained, however, till the eighteenth century, and its tottering timbers were probably doomed to be pulled down when the rest of the houses on London Bridge were condemned.

admirer of the Flemish Renaissance. For further evidence as to its origin we can only refer to the piece itself. The panelled doors in front are finely proportioned, and the stiles are decorated with applied pendants and pierced ornament cut in fretwork. All the mouldings exhibit a high degree of quality. The centres of the quartered



NO. VI.—DETAIL OF NO. V. THE SAYER PANEL, WITH THE SUPERIMPOSED PLAQUE SHOWN ABOVE



NO. VII.—OAK CHEST

ENGLISH, SEVENTEENTH CENTURY

panels are superimposed, and display designs of acorns and nuts executed in mother-of-pearl and ivory on a surface of dark wood. The same feature is repeated on the oblong panels below. During some cleaning operations one day, the inlaid plaque on the right-hand lower panel dropped off, disclosing the fact that it had merely masked an older decoration, the name *SAYER* appearing on a cut parchment cartouche stretched on the surface of the oak underneath. Presumably a first name of the original owner existed beneath the corresponding raised plaque on the opposite side. It should be observed that the inlaid decoration is of a style slightly subsequent to that of the cabinet itself, though the difference

is so trifling that it might easily escape any but an experienced eye. The reasons which caused the obliteration of the name can only be conjectured, but a fruitful amount of romance might be built up around such an enigmatical matter. The plaque was replaced, and in due time the earlier inscription will be forgotten if no record is kept of it. Who shall revive these fragments of history once they are lost sight of?

One more anecdote (personal this time) and the present narrative closes.

Some years ago a stiff day's tramp along the Essex "Great Road" brought me into the picturesque village of I——. Dusk was closing in, and a dim silhouette of houses was faintly

relieved by a light in a solitary unclosed shop. It was a low-fronted, small-paned shop, with a descent of two or three stairs from the street level. An oil lamp standing in the window revealed some quaint furniture and a few carvings within. It was a poor enough establishment, with wood-carver's tools lying on a bench among the antiques. But possibilities always exist. My descent into the shop was orchestrated by the jangle of a cracked bell, and presently the sound of someone stirring above was audible. A ladder-staircase ran down from the upper story, and at its foot I saw a picture by Rembrandt in real life. An old man with bleared eyes, a long beard, and a light in his knotted hand. The effect was astonishing! I looked over the stock, which, if mostly genuine, was of humble quality, and wished I could buy something. What struck me particularly was the forlorn listlessness of the aged proprietor. Had he anything more upstairs?

"You can come and see, sir."

We ascended. The room above seemed to occupy the whole depth of the house. It was spotlessly clean, but dreadfully poverty-stricken. A few old portraits and carvings hung on the walls, and in one corner was a stump bedstead scantily furnished. In the grate a feeble fire burnt, and by it on a table was half a loaf and a glass of milk. The old man made some apologies, which I returned.

"How is business?" I ventured.

"Terrible bad, sir. I do a little work for the Hall, and the parson's lady buys a bit now and then; but there be few customers."

"Do you live here all alone?"

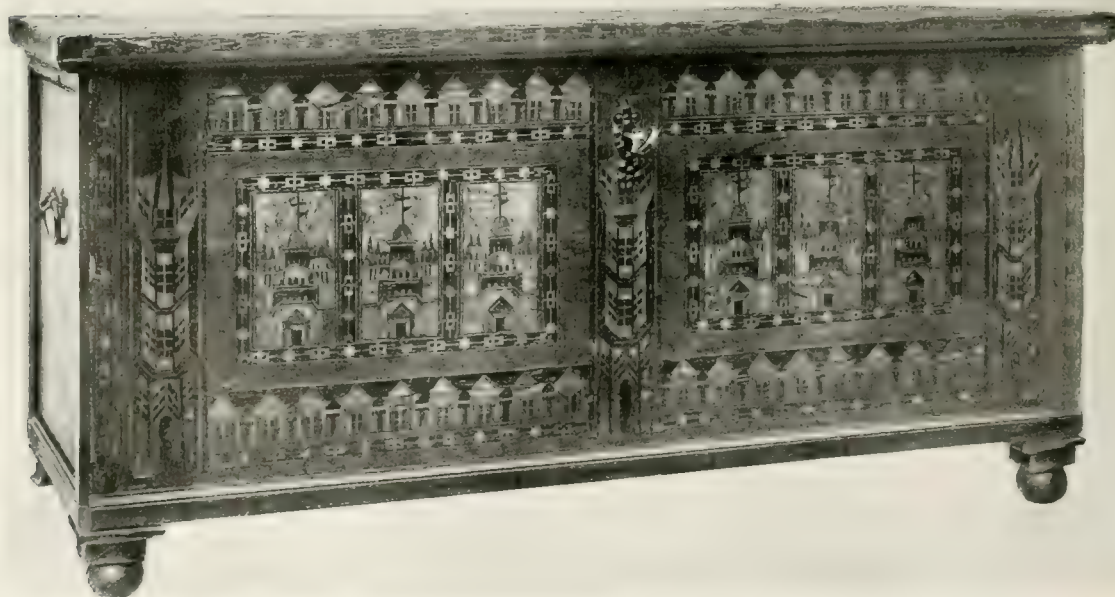
"I do, sir. I don't find it lonely, but . . . I am at the end of my resources. . . . I spent my last sixpence to-night. . . . It has been a struggle for years. . . . You see before you a victim of the Liberator Society."

Like a bolt from the blue came a vivid remembrance of the widespread ruin that fell upon thousands of humble investors when, in 1892, that arch-swindler, Jabez Balfour, bolted for the Argentine. This was one of the dupes and victims left in the track of that colossal fraud. How many had struggled on in the same painful way as this ancient of days!

Among his miscellaneous effects were a couple of old carved frames, sadly dilapidated, but good. I made a note of them, and leaving a small sum with the old fellow (much against his will), I sought out mine inn, where, after supper, I indited a description to a quarter which brought about their purchase within twenty-four hours.

A few years later, touching the same village street, now filled with khaki and the bustle of war, I found the shop in different hands. Enquiries tended to show that better times had come for the old dealer, who was then living comfortably with relatives in the neighbourhood.

With such a chequered pattern of associations is interwoven the memory of a connoisseur in oak.



NO. VIII.—"NONSUCH CHEST," FROM THE NEIGHBOURHOOD OF STROUD  
IN THE POSSESSION OF COL. H. C. T. LITTLEDALE



BOY WITH BIRD  
BY DROUAI





## Old English Plate in the Collection of Mrs. Mango

By E. Alfred Jones, M.A., F.R.Hist.S.

THE article on Mrs. Mango's collection in our September issue concluded with a description of the plainer plate of Queen Anne. A piece of plain plate of the same period, and of great interest in the annals of the Royal Navy, has been acquired

for the same collection in the form of a silver-gilt cup and cover,  $9\frac{1}{2}$  in. high, wrought in 1705-6 by the same goldsmith as the mirror illustrated in the first article, namely, Benjamin Pyne (No. i.).

On one side of this cup, a ship, H.M.S. *The*



NO. I.—TWO VIEWS OF A SILVER-GILT CUP AND COVER 1705-6

BY BENJAMIN PYNE



NO. II.—PART OF TOILET SERVICE

BY ANTHONY NELME

LONDON, 1711 12

*Advice*, has been engraved, and on the opposite side the following inscription:—

*Tudia non cepi Longi Super aquora Cursus,  
non Hostis HYEMISVE minus timui Duc, Forti  
MAURITIO, Auspice, Amico: per quem dulcia cerno  
Rura, Redux, Patria.  
CRATER\* deest hac  
meminisse.*

The long history of this vessel is briefly as follows:—Of 42 guns, she was built in 1650, and in June, 1653, she was in command of Captain Jeremy Smith (afterwards Admiral Sir Jeremy Smith) in the first battle of the North Foreland. Nothing of stirring interest is recorded between this battle and 1689, when *The Advice* was commanded by Captain the Hon. John Granville in the action off Bantry Bay. In 1692 this warship was at Barfleur, the commander being Captain Charles Hawkins, who was suc-

\* The engraver has substituted C for F in this word, which should be *Forte*.

ceeded by Captain William Harman, an officer who was mortally wounded in the attack on the town of Léogane, San Domingo, and died on October 6th, 1694. Several years of inactivity, other than cruises in various parts of the world,

now passed in the career of H.M.S. *The Advice*, until early in 1700, when, commanded by Captain Robert Wynn, she carried to England the notorious William Kidd, who had been given by unsuspecting authority the command of the *Adventure* galley, to harass the pirates in the West Indies and on the coast of North America. A bold and adventurous seaman, familiar with every wave on the American coast, Kidd turned pirate himself, and for three years eluded capture until over-confidence induced him to set foot on land at Boston, in Massachusetts, and was there taken. His adventurous life was brought to an end by hanging, in England, in May, 1701.



NO. III.—MIRROR OF TOILET SERVICE



Nos. IV. AND V.—PARTS OF TOILET SERVICE

BY ANTHONY NELME

LONDON, 1711-12



NO. VI.—ONE OF A PAIR OF CASTERS  
BY PAUL LAMERIE, 1730-1



NO. VII. ONE OF A PAIR OF TEA-CADDIES 1733-4

The Latin inscription suggests that this cup was a gift from a brother officer on *The Advice*

third Lord Duffus,\* who was taken to Dunkirk, and on his release proceeded to Scotland, and there



NO. VII.—BREAD BASKET BY PAUL LAMERIE, 1730-1

to} his gallant friend; Captain Salmon Morris [Maurice or Morrice], appointed commander of that ship in 1704, in appreciation of his safe return to the sweet pastures of his native land after a long exile.

The long career of this ship was terminated by capture by French privateers in June, 1711, when under the command of Captain Kenneth,

participated in the rebellion of 1715. After enduring imprisonment in the Tower of London, he sailed for Russia, and was offered by Peter the Great a commission in the Russian Navy.

Toilet services in silver were frequently made in the



NO. IX.—ONE OF A SET OF FOUR SALTS BY PAUL LAMERIE, 1737-8

\* Clowes, *Hist. of the Royal Navy*, vol. ii., p. 498. For brief naval histories of these several officers, see Charnock, *Biographia Navalis*.

luxurious time of Charles II., especially towards the end of his reign, and several have been preserved, including the ornate service of the year 1683-4, in the National Collection in the Victoria and Albert Museum.

As an illustration of the reaction against over-indulgence in ornamentation, characteristic of much Charles II. plate, the important toilet service now shown is an interesting contribution in the history of the goldsmith's craft in England. The tall mirror retains

the scrolled shield in relief for a coat of arms, frequent on late seventeenth and early eighteenth-century plate. The whole service consists of sixteen pieces, namely, two oblong and two round boxes, two smaller round boxes, a soap bowl with cover, a pin-cushion, two scent canisters, one pair of candlesticks, a bason and ewer, one brush, and a large mirror, specimens of which are illustrated (Nos. ii. to v.). The candlesticks in this silver toilet service are of the octagonal shape, which was fashionable in many forms of contemporary plate. Anthony Nelme, one of the most prominent of the Huguenot refugee goldsmiths in London, was the maker of this toilet service in the year 1711-12. A previous owner was Sir Richard Wallace, whose famous collection



NO. VIII.—PAUL LAMERIE EWER, 1730-7

riched with four of the ornamental straps introduced on English plate by the Huguenot refugee goldsmiths from France, and with applied cherubs, which came from the sale of the effects of Lily, Duchess of Marlborough (No. vi.). Of the same date is the Lamerie bread basket, delicately engraved inside with scallops, scrolls, and other ornament, characteristic of the Anglo-French school of goldsmiths (No. vii.), which may be studied in part in the Lamerie collection of Lord Swaythling, on loan at the Victoria and Albert Museum.

The third specimen of silver from the atelier of Paul Lamerie\* is one of the helmet-shaped

of objects of art is now, happily, in the possession of the nation.

Paul Lamerie has now become a veritable eighteenth-century "Benvenuto Cellini" among collectors, so great is the competition for his silver, to the exclusion often of the superior or equal work of his contemporaries. Mrs. Mango's collection contains several noteworthy specimens from the atelier of Lamerie, beginning with a fine pair of gilt casters, 9½ in. high, of the year 1730-1, en-

\* In 1738 Lamerie is described by Captain Prideaux (Prideaux, *Memorials of the Goldsmiths' Company*, vol. ii., p. 225). Whence was his military title derived?

rose-water ewers, more ornate than the one in the toilet service by Anthony Nelme. The handle terminates in a fine bold mask, and the body is

bason were purchased by the late Mr. J. Pierpont Morgan, and are illustrated in the private catalogue compiled by the present writer. The



NO. X.—PAIR OF WALL-LIGHTS

BY PAUL LAMERIE

decorated with foliated scrolls and twisted foliage in relief. It is dated 1736-7, and is 14½ in. high (No. viii.).

Ewers of this form were first made in England towards the end of the seventeenth century, and were introduced by the Huguenot goldsmiths, frequently mentioned in this article. The twisted leaf applied to this ewer may be observed on a Lamerie bowl of 1732-3, in Lord Swaythling's collection, mentioned above. It was adopted as a decorative feature by other contemporary goldsmiths, such as on a helmet-shaped ewer by David Willaume, dated 1739-40, at Clare College, Cambridge.

One of the most notable ewers of this form was made by Paul Lamerie in 1726-7, and belonged to the celebrated Admiral, George, first and last Baron Anson. The ewer and its companion

only known example in solid gold was made by Pierre Platel in 1701-2, and is in the possession of the Duke of Devonshire.

The Lamerie ewer is a year earlier in date than the more highly decorated set of four circular salts, enriched with four large satyr masks and vines in high relief, standing on satyrs' feet (No. ix.). Engraved on the salts are the arms of the Earl of Camperdown, and they are of historical interest from the fact that they belonged to Adam Duncan, first Viscount Duncan, the famous victor of Camperdown. Paul Lamerie's name is further associated with a pair of exceedingly scarce silver-gilt sconces or wall-lights. English sconces of this period are exceedingly rare in silver. Comparatively common as they were in the houses of nobles in the reign of Charles II., and in a lesser degree in the time of William and



LATE AND THE PLEASURE, LOWER

J. M. W. TURNER, 1841

Oil on canvas, 18 1/2 x 24 1/2 inches. London, National Gallery



## Collection of Old English Plate

Mary,<sup>†</sup> the increasing use of silver candlesticks for the table had rendered them almost superfluous early in the eighteenth century. The Lamerie

of Home, recently dispersed at Christie's, though the arms engraved upon it are not those of this family, but those of Campbell and Lorne. It is



NO. XI.—GEORGE II. EWER, 1732-3

sconces here illustrated were doubtless inspired by the French wall-lights, necessary adjuncts of French interior decoration of the time. These sconces had been in the possession of Thomas Foley, who was raised to the peerage as Baron Foley in 1775, when the baron's coronet, now surmounting the sconces, was added to them (No. x.). That Paul Lamerie wrought plain as well as highly decorated plate is proved by the pair of tazze, of the year 1720-1, in this collection.

A rare specimen of a George II. ewer is the next piece to be shown (No. xi.). The delicate engraving of masks, cherubs' heads, busts, and other features has suffered much from cleaning since the ewer left the hands, in 1732-3, of the maker, Augustin Courtauld, one of the most talented of the Huguenot goldsmiths in London. This ewer came from the collection of the Earl

interesting<sup>†</sup> to recall that a silver ewer, 1765-6, of historic importance, of the same uncommon form, was given by the well-known English Quaker physician, John Fothergill—author in 1765 of a pamphlet advocating the repeal of the obnoxious Stamp Act, and in 1774 joint author with Dr. Benjamin Franklin of a scheme of reconciliation between the mother-country and the American colonies—to Benjamin Franklin, which was engraved with the suitable injunction, "Keep bright the Chain."\* How or when this shape of ewer reached Switzerland cannot be traced, but a specimen made at Lausanne, in Switzerland, is on loan from Mr. Louis C. G. Clarke, in the Victoria and Albert Museum.

Augustin Courtauld was also the maker, a year

\* See THE CONNOISSEUR, December, 1919.

later, of the charming pair of tea-caddies, exquisitely engraved with an ornamented border and with a mantling for the arms of Charles, third Duke of Marlborough, and his wife, Elizabeth, daughter of Thomas, Lord Trevor (who were married in 1732), on both sides of the caddies. The engraving on these caddies has also suffered from over-cleaning (No. xii.).

In studying the exquisite engraving of the mantling on these silver caddies and on other plate of the period, the thought arises whether the goldsmith who wrought the objects themselves was also the engraver in every case. Examples of collaboration between engraver and goldsmith have been noted by the writer, from plate signed by the former and hall-marked with the punch of a goldsmith with a different name. While the writer would not deny to Courtauld the credit for his skill in engraving this ewer and caddies, yet the question of collaboration between silver-smith and engraver has not been accorded the consideration which it deserves. Similarly, collaboration between master-goldsmith and his apprentices and journeymen has not received adequate notice in the books published on the history of English plate. The present writer has endeavoured to show elsewhere\* that Paul Lamerie employed during his prosperous career more than one goldsmith, two of whom, Frederick Knopffell and Samuel Collins, were left legacies in his will, on condition that they remained in the employ of his executors until all the unfinished plate in his atelier was completed and rendered fit for sale.

Another interesting and instructive point in the history of the Huguenot goldsmiths in London is that they sold their plate at lower prices than the native English craftsmen, and that some of the latter had been guilty of taking advantage of these low prices by taking these "fforeigners goods to the Hall [Goldsmiths' Hall] to be assayed

and touched" with the English goldsmiths' own marks! A protest was made in October, 1703, against this despicable practice of obtaining the plate of the "necessitous strangers, whose desperate fortunes obliged them to work at miserable rates," and disposing of it at the current market price, despite a recent order of the Goldsmiths' Company forbidding them to do so. This protest was signed by the well-known goldsmiths, Isaac Dighton, Richard Syng, Joseph Ward, John Bodington, John Brace, and William Fawdery, whose plate, by its plainness, remained unaffected by the encroachment of the new taste introduced by the refugees from France. It may be assumed, therefore, that a good deal of plate of William III. and Queen Anne periods by these refugees is masquerading under the marks of English goldsmiths, whose names, unfortunately, are not disclosed in the petition mentioned above.\*

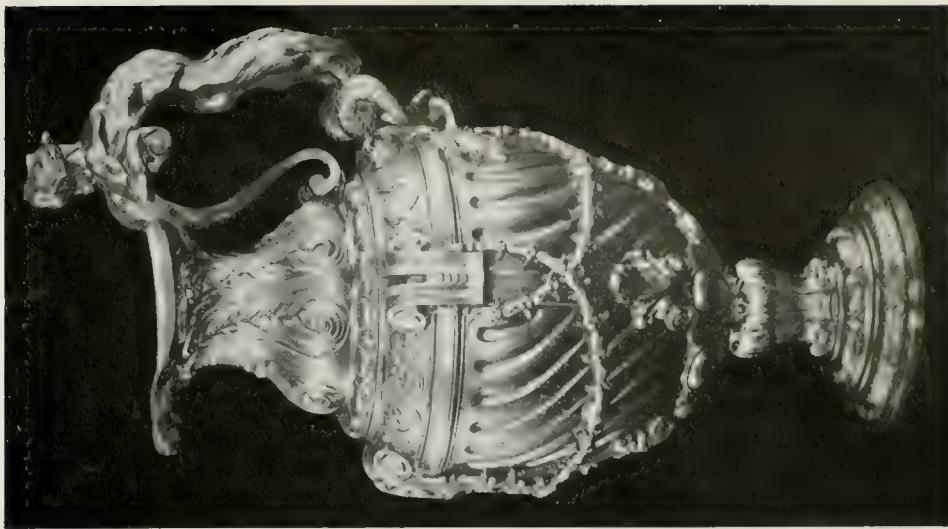
Two important specimens of the skilled and ornate plate of another Huguenot refugee goldsmith complete the illustrations from Mrs. Mango's collection, namely, a large rose-water dish, measuring 27½ in. in diameter, and its companion ewer, 16 in. high (Nos. xiii. and xiv.). The centre of the dish is occupied with the arms in relief of Sir Michael Newton, fourth and last baronet, of Barrscourt. The border is decorated with cornucopiæ, masks surmounted by baskets of flowers, large scallops, and cherubs gambolling amidst festoons of flowers and supporting sheaves of corn.

Both the dish and ewer appear to have been wrought specially by John Le Sage to celebrate the installation, on May 27th, 1725, of Sir Michael Newton, at that time M.P. for Beverley, as a Knight of the Bath, the collar of which encircles the arms. The London date-letter for 1725-6 is stamped on both pieces.

\* *Burlington Magazine*, June, 1920.

\* Prideaux, *Memorials of the Goldsmiths' Company*, vol. ii., pp. 181, 186-7.





Nos. XIII. and XIV. ROSE-WATER EWER AND DISH 1725-6



## Glass Paper Weights

By H. W. L. Way

VERY little authentic information has been written on the subject of glass paper-weights and door-stops, which is singular considering the amount of patience and consummate skill required in their manufacture.

The best of them, according to such authorities as exist, were made at Bristol and Stourbridge during the first half of the nineteenth century. The writer has seen perhaps a dozen that are dated, and these all bore the dates 1847 or 1848, and were probably made for the Great Exhibition of 1851, and he is the proud possessor of one bearing the former date and four bearing the latter date. Many containing the finest designs, and which are perfect gems, are undated, the delicate colouring of the intricate designs blending to perfection. Those that are dated all contain one, and some two, letters of the alphabet above the date, in all probability the initial of the maker. Of the five in the possession of the writer, four were evidently made by the same craftsman at Stourbridge, according to Mr. MacIver Percival,

in *The Glass Collector*, who says of Stourbridge paper-weights: "The filigree is of various patterns, one having animals of different species in the mosaic. This is an extremely scarce kind." In the paper-weight (No. i.) bearing the date 1847, the glass cane which contains the initial and the date is white, having the letter "B" in red, below which the figure "1" is green, and the figures "847" black. The groundwork is of opaque white latticinio glass in twists and curls, in which are embedded beautiful mosaics, the designs of which may be described as floral, for lack of a better term, and also silhouettes of animals, having a horse, a dog, an elephant, a monkey, a demon, and two butterflies in black on a white ground, and a goat and a cock in white on a blue ground.

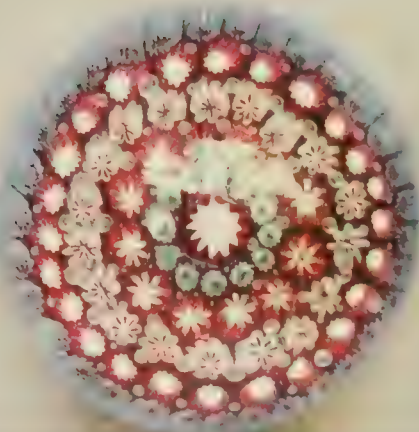
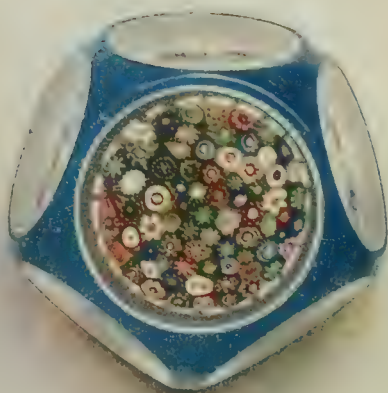
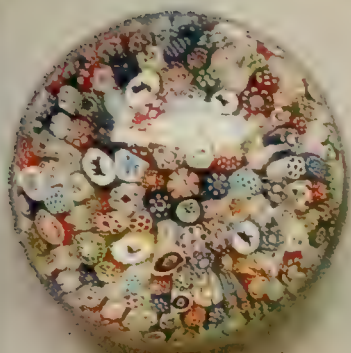
In Nos. ii. and iii., bearing the date 1848, the glass cane containing the letter and date is white, having the letter "B" in green and the date red and blue, the first and last figures being red and the two middle figures blue. These are both sections of the same cane, the designs being



NO. VII. PAPER-WEIGHT CONTAINING  
FLOWERS SPRINKLED WITH DEW



NO. IX. SIDE VIEW (SEE COLOUR PLATE)





## *Glass Paper Weights*

very similar to No. i. One of these has a goat and a cock in white on a blue ground, also a horse, a dog, a stag, and a monkey in black on a white ground; the other, a goat in white on a blue ground, and a horse, a dog, a stag, a

Other paper-weights, not dated, contain (No. vi.) a coloured or white flower with a mosaic centre,



NO. X.—CONICAL PAPER-WEIGHT

monkey, and an elephant in black on a white ground.

The fourth paper-weight (No. iv.) is a mass of floral mosaics interspersed with a horse, a dog, a stag, a monkey, and a cock, all in black on a white ground, with the date and initial similar to Nos. ii. and iii.

The fifth paper-weight, dated 1848 (No. v.), has a blue and white latticinio groundwork in the form of an entwined wreath very delicately wrought, from the centre of which rises a bouquet of floral mosaics in a basket-work holder of white canes, with the date 1848; above are the letters "S L." in blue, and the date in black figures, all on a white slab inserted in a black cane.



NO. XI.—PAPER-WEIGHT, WITH PORTRAIT OF THE DUKE OF WELLINGTON

having green leaves and buds, a basket of fruit, a lily of various colours, sprinkled as if with dew (No. vii.), having an air-bubble resembling a ball of quicksilver for a pistil. In another kind

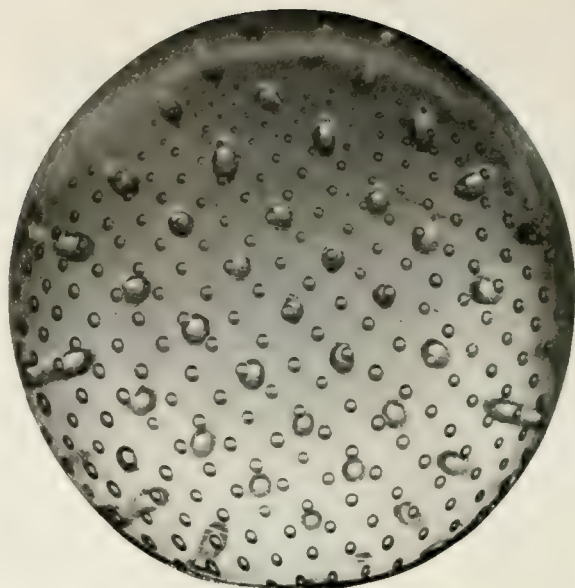


NO. XII.—GREEN GLASS PAPER-WEIGHT, ENCLOSED—FLOWERS

the rods are cut diagonally and thrown haphazardly in the bubble of glass: also coloured spiral



NO. XIII.—PAPER-WEIGHT, WITH CONVULVULI  
GROWING FROM GRASS-GREEN PLOT



NO. XIV.—GLASS WEIGHT,  
CONTAINING BUBBLES

ribbands alternating with opaque white latticino spirals (No. viii.), which, on Sir James Yoxall's authority, were made at Bristol. One particularly beautiful kind of paper-weight, which Mr. Bernard Rackham says was made also at Bristol, consists of (No. ix.) a bouquet of exquisite floral designs, which, after being inserted into a bulb of clear glass, the whole has been coated with opaque white glass, and this in turn has been coated with turquoise blue glass, through which six circular windows have been cut, one on the apex the size of a crown, and five on the sides the size of half a crown, through which the bouquet is seen. This kind is very scarce, and a gem of any collection. Again, others having a spray of flowers are cut square on the sides and convex on the top. Some have a blue, ruby, or amber base half an inch thick, with clear glass above, the mosaic being embedded in the coloured glass. In fact, the variety of design is almost unlimited. We have spheres, hemispheres, egg-shaped, and conical (No. x.).

Besides paper-weights, the same floral designs are used for the base of flower-vases and drinking-cups, the base and stoppers of ink-pots, or, as some describe them, "trick bottles," also pepper-pots and eggs, of which Sir James Yoxall says, "which eighteenth-century ladies held in their hands to keep their palms cool for a lover's kiss." The designs are far more delicate than the ancient Roman

Millefiori glass, or later Venetian ball, though the process of manufacture was the same. A collection of glass rods of various colours were arranged in a vertical position to form the desired pattern, which were then heated and fused together, forming one thick glass rod. This was pressed laterally until all the air was excluded, and was drawn out in length to quite a thin rod; the pattern, of course, remaining the same, though in diminutive form, throughout the length of the rod, after which it was cut across in sections. As soon as a sufficient number of rods or canes were thus made in a variety of patterns, a collection



NO. XIV.—SIDE VIEW

## Glass Paper Weights

of sections were put together to form a bouquet of flowers or some other design. The glass-blower next blew through his iron blowpipe a bubble in a ball of molten glass, into which the bouquet was inserted; the air was immediately sucked out, when the molten glass settled evenly all over and round the bouquet. The older paper-weights bear the mark where the pontil iron was broken off on the base, while the latter were ground smooth, and polished, or had stars cut on the base, or were cross-hatched with lines cut at right angles.

Another form of glass paper-weight, and probably the earliest, was made by Apsley Pellatt, who was born in 1791 and died in 1863. He first started business in the firm of Pellatt & Green, at 16, St. Paul's Churchyard, and later owned the Falcon glass-works at Holland Street, Southwark. He was the inventor of "crystalline ceramic," or glass incrustation, for which he took out a patent in 1819, which consisted in enclosing medallions or ornaments of white clay pottery in glass, which became actually incorporated in the glass, by which very beautiful effects were produced. The new process was described by the inventor, with illustrations, in his memoirs on the *Origin, Process and Improvement of Glass Manufacture*, published by B. J. Holdsworth, 18, St. Paul's Churchyard, in 1821. In 1849 he published another book, entitled *Curiosities of Glass-making*, through David Bogue, of 86, Fleet Street, London. These medallions consist for the most part of the heads of notable people of the time; also busts on a small scale in caryatides to support lamps or clocks, sprays of flowers in white and colour, and masks after the antique, have been introduced with admirable effect, the object enclosed in the convex ball of glass being greatly magnified. The medallions

enclosed in glass were also used for decorating the sides and stoppers of decanters, sugar-basins, wine-glasses, lamps, girandoles, chimney ornaments, plates, the lids of glass boxes, snuff-boxes, smelling-bottles, candelabra, lustres, and paper-presses (paper-weights), rings, brooches, necklaces, and bracelets, etc. The writer possesses a paper-weight containing the head of the Duke of Wellington (No. xi.), also two sugar-basins, a glass box, a scent-bottle, a ring, a brooch, and a lustre with various heads enclosed, which are very interesting and beautiful works of art.

Door-stops, three and four times the size of paper-weights, both spherical and egg-shaped with a flat base, were made at Bristol, in clear glass and various shades of green glass, enclosing lilies, poppies, thistles, and other flowers (No. xii.) standing in a flower-pot, or convolvuli growing from a grass-green plot (No. xiii.). The flowers are often in tiers, one growing out of the centre of the flower below. These required great skill, as each flower, when complete, had to be inserted into a second, and that into a third ball of glass, by the glass-blower successively until the whole was complete. Others contain nothing but innumerable bubbles (No. xiv.), made by pricking a hole in the molten glass and blowing air into it.

The prices of paper-weights since the year 1912 have gone up in leaps and bounds. Prior to that year, dated glass paper-weights could be picked up for ten or twelve shillings, whereas now they have risen to four, five, and six pounds, and undated paper-weights which could be purchased for five shillings have risen to two, three, four, and five pounds, according to beauty of design and good workmanship.

Forgeries are made in any number, but are easily detected by the coarse workmanship and crudeness of design and colours.



NO. XVI. — PAPER-WEIGHT, CONSISTING OF MINIATURE FLOWERS

# Pottery and Porcelain

## Old English Teapots in the Collection of Colonel and Mrs. Bulwer

By Mrs. Willoughby Hodgson

THE teapot, being the largest and most important item of a service, is generally found to exhibit more careful modelling and elaborate decoration than that bestowed upon other pieces, and for this reason is an object worthy of consideration by the collector.

Colonel and Mrs. Bulwer's collection, comprising, as it does, over four hundred specimens, the

majority of which are perfect, affords a wide and interesting field for study, research, and conjecture. The word "conjecture" is used advisedly, for even in these days of scholarly works on pottery and porcelain, those most competent to judge have sometimes to confess, "I do not know, I cannot tell"—the words once used to the writer by that distinguished connoisseur, the late Mr. Robert



PLATE I.—SIX SALT-GLAZE TEAPOTS

NOS. 1, 2, AND 3. *White Salt-glaze Ware.*

No. 4.—*Salt-glaze Ware, fully covered with tin-opaque glaze and ornamented in deep blue underglaze.*

No. 5.—*"Yam Pretender" Paper.*

No. 6.—*Enamelled in 'cœur' in Chinese style.*

## Old English Teapots

Drane, when examining and trying to identify the place of origin of a teapot.

As might be expected, there are several puzzles in this large collection, all of them genuine old English pieces, but exhibiting characteristics which lead to the conclusion that the last word has not yet been spoken on some of our factories.

During the Commonwealth, tea-drinking first became fashionable in England, but as at that time tea cost anything from £6 to £10 per pound, the fashion could not have been general. In 1659, Thomas Garway issued a broadsheet which treated of "the growth, quality, and virtues of the Leaf Tee." He says: "In respect of its scarceness and dearness, it hath been only used as a regalia in high treatments and entertainments and presents made thereof to princes and grandees."

The earliest pots used in this country were those of dark red Boccato ware, imported by Dutch traders and the East India Company from China. These were copied by the Elers and other potters in red ware, several specimens of which are included in this collection.

In our first plate will be seen six pieces of salt-glaze, perfect specimens, exhibiting all those beauties which make this early ware such a desirable possession. Neglected by the collector in days gone by, it could have been picked up for the proverbial old song. To-day it has come into its own, and the fabulous prices it commands are given, not for articles which are the fashion of the moment, but for something which has at last been recognised as the best thing of its kind ever produced. Light of weight, these pots are translucent in places, they are so finely modelled as to suggest carving, and are typical early specimens.

Nos. 4 and 6 are enamelled in pseudo-Chinese famille-rose colouring, a style of ornament introduced about 1750. No. 6 is a rare specimen of the "Young Pretender" pot, moulded with pecten shell, oak leaves, and acorns. The Prince is represented as falling headlong from the top of the shell, which design, used in conjunction with oak leaves and acorns, suggests anti-Jacobean propaganda.

No. 5 is of peculiar interest, in that the *salt-*

*glaze stoneware* body is covered with the tin-enamel glaze generally associated with Lambeth and other delft wares. It seems probable that a few pieces were made as an experiment at Bristol, a similar small cream-jug being in the Sheldon collection, and one teapot in the Bristol Museum. The glaze is not regularly disposed over the surface. Here and there on the crab-stock handle and spout it is so thin that the body, which has a pinkish tinge, is visible; in other parts it is compact and solid, suggesting "massed lard." This rare little teapot is decorated with a kind of fir tree carried out in rich blue underglaze.

Tortoiseshell and other mottled wares appear to have been first manufactured in the Staffordshire potteries in 1724, the process employed having been discovered by a firm named Redrich and Jones. The late Sir Arthur Church, however, considered these wares to be of greater antiquity, and to have been made in England as early as the fifteenth or sixteenth century. Our second plate shows a group of Whieldon pots ornamented in this manner. No. 1, with its three little feet, bird knob, and raised moulded ornament, is in brown mottled ware. No. 2 is mottled and splashed on a buff ground with green, brown, yellow, and grey, and is ornamented by a series of four applied figure groups and with detached bird, flower, and leaf forms, the lid being decorated with vine-leaves and grapes.

No. 3 has branches of moulded grapes, vine-leaves, and tendrils on a mottled brown, green, and grey ground; whilst No. 4 is a beautiful little specimen of combed ware in green, yellow, and brown on a cream ground. Our illustration does not do justice to the colouring and fine modelling of the basket pattern on the base of No. 5. Painted in delicate shades, it was no doubt designed to represent a basket of fruit and foliage in yellow, brown, green, and grey. Perhaps no potter artist has appreciated and used yellow with so much taste and distinction as Thomas Whieldon, and when, as frequently occurs, it is employed in conjunction with soft shades of grey, the effect is wonderfully pleasing and artistic.

No. 6 is a specimen of solid agate, beautifully light and of fine texture, the lid being surmounted by a splux. Perfect examples of solid agate



PLATE II.—SIX WHIELDON TEAPOTS

- |   |   |
|---|---|
| No. 1.— <i>Mottled Ware, with moulded ornament</i>                | No. 2.— <i>Mottled Ware, with applied figure motifs</i> |
| No. 3.— <i>Tortoiseshell, with moulded grapes and vine-leaves</i> | No. 4.— <i>Combed Ware</i>                              |
| No. 5.— <i>Teapot, with basket base</i>                           | No. 6.— <i>Solid Agate Teapot</i>                       |

(that is to say, pieces which are marbled through from outside to inside) are now rarely met with outside museums.

This collection also includes fine examples of Whieldon's cauliflower, cabbage, and pineapple wares. No. 2 in our third plate is an uncommon specimen in delightful colouring, modelled to represent a pear. The spout is in leaf form, the brown handle representing a branch with raised applied leaves on either side. The lid is surmounted by leaves and stalk, the whole being covered with mottling in yellow, brown, and green running in streaks, which darken as they reach the base.

No. 6 is a pot of unique design, the spout and handle being exactly similar to those of the pineapple specimen. The hexagonal body, with oblong panels, is decorated with finely moulded key-pattern as background to raised flowers and foliage. Chinese conventional leaf forms ornament shoulders and cover. The colour is a pink shade of brown, panels and lid being outlined in yellow. This teapot came from the Solon collection, the design being one sometimes found upon the early silver tea-caddy.

No. 4, also an interesting and rare specimen,

is modelled in waved circular lines in imitation of engine-turning, the lines being divided by alternate broad perpendicular bands of brilliant green and orange glaze thickly applied, and which has run in tears over the base. The leaf spout and moulded handle are green, and there are certain characteristics which point to William Littler as its maker.

In our fourth plate is seen a teapot moulded to represent part of a tree-trunk. The bark, lichen, and other growths are portrayed in brilliant grey, green, yellow, and brown glazes, an acorn forming the knob. This pot is identical in shape with those two interesting specimens—the one in silver-gilt, the other of Whieldon ware—in the Holburne Museum, Bath.

No. 1 (Plate V.) is a salt-glaze teapot of deep buff colour, beautifully modelled and finished. The design, in leaf form, terminates under the base in a well-moulded rosette, the mark "Wedgwood" proving it to be one of the few surviving pieces of salt-glaze which can be authentically attributed to this maker. Its fine, sharp modelling suggests the hand of Aaron or of Enoch Wood, both of whom were employed as block-cutters by Wedgwood. Their work, however, is difficult

## Old English Teapots



PLATE III. EXAMPLES OF WHIELDON'S CAULIFLOWER, CABBAGE AND PINEAPPLE WARES

No. 1.—*Whieldon Cauliflower Teapot*

No. 3.—*Whieldon Cabbage Teapot*

No. 5.—*Whieldon Pineapple Teapot*

No. 6.—*Hexagonal Teapot, with moulded panels. From the Solon Collection*

No. 2.—*Pear-shaped Splashed ware. Whieldon*

No. 4.—*Pot of Engine-turned Ware, with alternating bands of blue and orange. Probably by W. Littler*

to identify, few signed examples existing, and according to a tradition in the Potteries, their blocks were buried with them.

No. 2 is a piece of Wedgwood's cream ware with brilliant glaze enamelled in colours in Chinese style, while No. 3, by the same maker, is of buff cane-ware, remarkable for its light weight and sharp moulding.

A Staffordshire cream-ware pot, on one side of which is the portrait in colours of Sir Charles Holte, on the reverse the inscription, "Success to Sir Charles Holte Esqr.," is seen in No. 4. The Holtes of Aston Hall were a well-known Midland family, and this teapot must have been made in 1774 to commemorate the General Election, when Sir Charles Holte won the seat for the county of Warwick from his opponent, Mr. John Mordaunt. Aston Hall, in the beautiful grounds of which the scene of more than one romance has been laid, is now the property of the Corporation of Birmingham, in one of the most thickly populated districts of that city.

No. 5 is a rare and quaint old Staffordshire cream-ware pot, decorated with transverse bands of conventional patterns in green, black, yellow, red, and puce, with reserve panels of flowers and foliage in black and red. A notable feature is the distinctive colouring of spout and handle, both

of which are marbled in bright pink enamel. Another Staffordshire cream-ware teapot (No. 6) came from the Solon collection, and is decorated in colours, with the goddess Aurora going out in her chariot to meet the Sun, drawn by her two horses, Abrax and Phaethon, with puce wings and scarlet trappings. On the reverse the Sun is seen rising above the horizon, a red half-face and eyes only appearing, with winged cherubs above.

Three unusually large specimens will be seen in our sixth plate, known as "Punch Pots." The theory has been advanced that they were used for this popular eighteenth-century beverage. In written descriptions of the ritual of punch-making, however, they are not mentioned, and it seems highly probable that they were used for camomile tea, which, being the common medicine of the age, would be brewed in large quantities in big families; hence the size of the pot.

No. 1, marked "Wedgwood," is decorated in dark brown transfer, with a lady in a landscape, and on the reverse with a graceful figure holding garlands of flowers and with draperies of Royal Stuart tartan, her hair wreathed with flowers and feathers, the whole surrounded by a landscape, trees, and conventional scrolls. The date is about 1755, and the word "Wedgwood" is accompanied by an impressed semi-circular mark, one

or two of which frequently appear on early pieces of his wares.

No. 2 is a deeper cream ware made at Liver-

pool, with crab-stock spout and moulded leaf handle, the black transfer scene which decorates one side being taken from the old coloured print, *The Kiss Given*. In this the squire, accompanied by his dog, is about to salute the fair young wife



PLATE IV.—WHIELDON TEAPOT, MODELLED TO RESEMBLE A TREE-TRUNK

pool, with crab-stock spout and moulded leaf handle, the black transfer scene which decorates

of a retainer, promising that the kiss shall be returned by Hodge when he (the Squire) brings



PLATE V.—WEDGWOOD AND OTHER TEAPOTS

No. 1.—*Deep Buff Salt glass, ornamented with moulded leaf forms. Marked Wedgwood*

No. 2.—*Wedgwood Cream Ware, with Chinese decoration in colours*

No. 3.—*Buff Cane Ware. Wedgwood*

No. 4.—*Staffordshire Teapot, with portrait of Sir Charles Holte. Date 1774*

No. 5.—*Staffordshire Cream Ware, decorated in colours, pink spout and handle*

No. 6.—*Cream Ware, painted in colours. Staffordshire*



SILVER TANKARD, WILLIAM & MARY, 1695;  
JUG, GEORGE II., 1746;  
CUP AND COVER, COMMONWEALTH, 1658

*From a collection at the Goldsmiths & Silversmiths Company Ltd.,  
112 Regent Street, London, W.1*

THE  
CONNOISSEUR





PLATE VI.—THREE "PUNCH POTS"

- No. 1.—"Punch Pot," Cream Ware, decorated in brown transfer. Wedgwood. Height, 9 in. by 26 in.  
 No. 2.—Deep Cream-ware "Punch Pot," transfer-printed in black. Liverpool. Height, 8½ in. by 22½ in.  
 No. 3.—Cream-ware "Punch Pot," ornamented with beading. Leeds. Height, 8 in. by 22 in.

home his bride. No. 3 is of Leeds ware, ornamented by beading only, and with plain spout and double floriated handle.

A red-ware pot in this collection suggests an interesting origin. It is decorated with finely carved applied ornaments, including a wyvern on a shield, a portcullis and Tudor rose surrounding Britannia, with the numerals "45" on the shield, and on the reverse with a female figure holding a falcon. The numerals probably commemorate

No. 45 of *The North Briton*, published by John Wilkes in 1763-4, in which he libelled George III., and for which he was arrested. A well-known punch-bowl bears the inscription, "Wilkes and Liberty," from which it would appear that the doings and writings of this remarkable man—who, in addition to other activities, was a prominent member of the "Hell-fire Club"—excited more than a passing interest in the eighteenth-century potter.

(To be continued.)





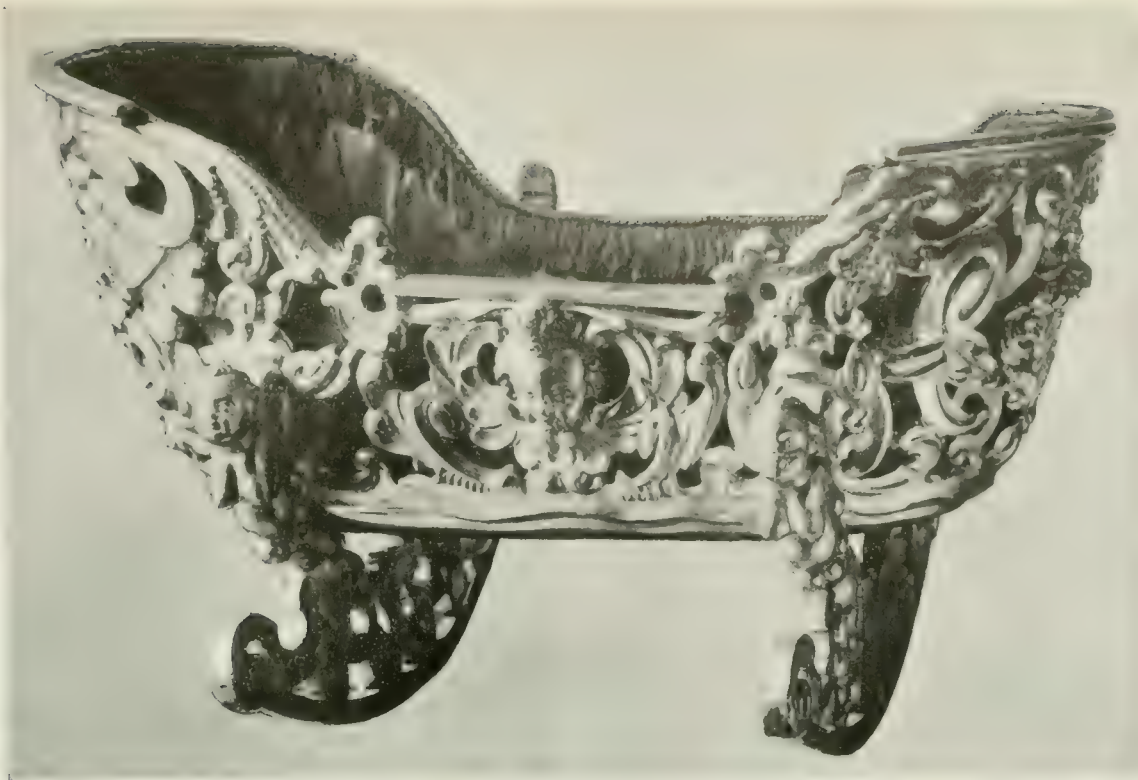
#### Royal Society of Painters in Water-Colours

THE opening of the Old Water-Colour Society's 175th exhibition (at 5a, Pall Mall East) found the Presidency of the body still vacant, that office having remained open since the death of Alfred Parsons in October, 1919. One was reminded of this less by a blank in the catalogue than by a *post-mortem* exhibit of the deceased Academician's drawings, which, together with some by another Past-President, the late Sir Ernest Waterlow, occupied the greater part of an end wall. In the absence of other leadership, official representation of the society devolved upon Mr. H. Hughes-Stanton, the "Vice," who contributed to the display a series of seven landscapes in his characteristic vein. One of the most interesting drawings in the room was Mr. F. Cayley Robinson's *The Deep Midnight*. The effect of moonlight falling on the upturned faces of the two seated figures was depicted with true insight, whilst the flame of a lamp was well utilised as a foil to the prevailing coldness of colour. The classic angularity of the composition was treated with tact, so that the eye was able to travel to the furthest limits of the scheme without encountering a check by the way. It should be noted that the date of this water-colour (1906) placed it as a retrospective work, which, however, Mr. Cayley Robinson did well to exhibit. Another drawing of complete finality was Mr. W. Russell Flint's *The Balustrade*, wherein the artist had employed a somewhat more elaborate setting than is usually associated with him. The modelling of the nude girl's figure was superb in subtlety, and a lemon-yellow bathing cap with black bands made a telling note against the varied details of the background. Mr. Adrian Stokes must also be numbered amongst the æsthetically successful exhibitors; all his contributions displayed his accustomed insight and tenderness of colour, but his *Marguerites* must, for its novelty, be accounted the *chef-d'œuvre*. Mr. George Clausen's *Sunset* and *The Lane, Sunset*, were minor miracles of impressionism, attained by the exercise of a consummate simplicity of technique. So skilfully had Mr. Clausen disguised his art that one felt that it was real sunlight which glowed and waned from these tiny sketches, so free were they from any suggestion of forced effect. The sensitively treated *Spring* of Mr. W. Matthew Hale, the delicate *Standean Valley* of Mr. J. C. Dollman, the strikingly coloured *River Rocks* of Mr. Harry

Watson, the tree-girt *Pittfichie Castle* and well-balanced *Shallow Pool* of Mr. S. J. Lamorna Birch, and the deft and sparkling *Helmsdale, Sutherlandshire*, of Mr. Robert W. Allan, all deserved mention; as also did Mr. Albert Goodwin's Turneresque view of *Arundel, from Ford Bridge*, Mr. S. Curnow Vosper's *Interior, Brittany*, with its bleached oak furniture, Mr. Oliver Hall's *Edge of Pool Marshes*, and Miss Katherine Turner's *Carnations*. Mr. John S. Sargent, who was unrepresented in the summer show, returned with a trio of typically virile impressions of sunny Southern gardens; whilst Mr. Robert Little's *Old House at Elsworth*—a study in the tones of a plastered dwelling—and Mr. James Paterson's sympathetic and skilfully handled sketch of *Willie Lot's House, Flatford*, mirrored in the tranquil waters at its base, were works of undeniable merit and charm. To set off these were numerous items of a commonplace type which failed to attract attention, the balance being completed by a less extensive section which attracted the eye without pleasing it. With the last-named must unfortunately be classed Mr. R. Anning Bell's *Manna-Gatherers*, which had little or none of his accustomed subtlety to recommend it. The figures with their expressionless faces seemed too consciously posed, and the draughtsmanship fell far short of Mr. Bell's proper standard. *The Lapis Pool* of Mr. Gerald Moira was also marred by the arrangement of the figure element, and the colour, though opulent, was riotous. In regard to Mr. Walter Bayes, some latitude must be exercised as on behalf of a solitary intruder from an "advanced" school of thought. Despite the caricaturish spirit which still persisted to an uncomfortable extent in most of his seven exhibits, it cannot be denied that some of them set the more mediocre work at a heavy disadvantage. His two *Venetian Nights* subjects were especially spirited in intention.

#### The late Charles Gregory, R.W.S. (1850-1920)

THE death during October of Mr. Charles Gregory robbed the Royal Society of Painters in Water-Colours of a member of over thirty-five years' standing. The late Mr. Gregory commenced exhibiting in 1873; in 1878, a work by him, entitled *Pensive Thoughts*, was hung at the Royal Academy, to which he contributed more or less regularly for many years. His election as R.W.S. took place in 1884.



QUEEN VICTORIA'S CRADLE

AT THE LONDON MUSEUM

#### **Queen Victoria's Cradle at the London Museum**

A HISTORICAL relic of unique interest has been deposited by His Majesty the King at the London Museum for permanent exhibition. This is the cradle once the property of Queen Victoria and Prince Albert, in which King Edward VII. and all his royal brothers and sisters were nursed. The cradle is of an ornate seventeenth-century type, richly carved and gilt as befits the infantile couch of future kings and queens. The body of the cradle is in an open-work floral design, centred at each side in a cupid's head, and terminating both at the foot and the head in shields containing elaborate coats of

arms, each of which is surmounted by a label bearing the sacred monogram "I.H.S." The two rockers are each connected with the body of the cradle by terminal figures of winged cupids. The loan of this interesting relic to the London Museum will be highly appreciated by visitors to that institution, and affords another proof of the personal interest that the King takes in the welfare of the national museums.



END VIEWS OF CRADLE

### Royal Society of British Artists

DESPITE the earnest endeavours of its most valued members, the Royal Society of British Artists has still much lost ground to recover if it is to celebrate its centenary (1923) in a manner befitting its position as one of London's oldest art institutions. Beyond a quite inconsiderable minority, the works composing the 154th exhibition failed to impress themselves on the memory in any form whatsoever, and had the exceptions been withheld, the show would have been strangely lacking in character. As usual, a good example was set by Mr. Solomon J. Solomon, the President, whose sketch portraits of *Mr. Ince, Senr.*, and *Mrs. Ince*, were treated with a dignity and restraint which might have been followed to advantage by Mr. Arthur Stewart, whose half-length of *H. Carrington Wilson, Esq.*, failed to make up with crude vigour what it lacked in quality of technique. From it one turned with interest to Mr. David Jagger's clever genre subject, *Mischief*, a handsome girl in a biscuit-coloured jumper. If somewhat theatrical in pose, this evinced a hardy determination to master passages of complex lighting and draughtsmanship. The bravura handling of the body provided rather a dangerous contrast to the smooth texture of the face, but in that Mr. Jagger had honourably acquitted himself where others might confess defeat, he was to be congratulated. Mr. E. A. Cox's *The Blue Head-dress* was another intriguing figure subject, the charm of which was centred in its harmonious colour-scheme. It should be noted that in this work Mr. Cox appeared less dependent on the Brangwynesque methods, which he hugs, if anything, too closely. Incomplete realisation marred Mr. Arthur Spooner's *The Awakening*; the nymph's attitude and facial expression were convincing in themselves, but the figure did not seem to be properly related to its surroundings.

Of non-figure painters in the Central Gallery, Mr. Robert Morley ranked high. His large study of the *Tilhe Barn, Bradford-on-Avon*, was rendered with ample regard to the subtle hues of the bleached-brown timber-roof, expressed in terms of facile brushwork. Mr. Charles Ince was also at concert pitch in his view of *Boston*, in which the famous Stump, grey in the dusk, provided a theme which the artist had depicted with rare delicacy and understanding. Miss L. Hogarth's *Corner House*, on the other hand, depended solely on brilliant colour for its appeal, and, whilst interesting as a decoration, was in no sense to be compared as an achievement with the two preceding works, any more than might be Miss Marcella Smith's *Morning in an Old Street, St. Ives*—an intriguing little slap-dash sketch of the violet shadow school. The *Early Morning, Ravenglass*, of Mr. Stanley Royle, came within measurable reach of success. A sincere attempt to print the mellow warmth of early sunshine reacting on the grassy patches and coloured pebbles of a muddy foreshore, Mr. Royle's picture showed great promise. An effective contrast to it was found in the more accomplished brushwork and richer tones of Mr. H. Charles Clifford's *Woodgatherer. Thunder About*, a characteristic seaboard view by Mr. Hely Smith; a forcibly handled *Mill on the Ouse*, by Mr. John Muirhead; and Mr. Claude F. Barry's divisionist impression of *The Grand Fleet: Searchlight Display on Peace Night*, should be mentioned.

The small south-east and south-west galleries contained very few works of moment. Mr. Cecil A. Hunt's *Riverside Lights*, a water-colour symphony in red, greens, and warm brown, was a refreshing exception, whilst Mr. John Austen's *Tommy* and Mr. Joseph Fletcher's *Pink Kimono* might also be noticed. To these should be added Mr. Horace Taylor's decoratively treated and strongly characterised likeness in oils of *Mrs. Lugar*, and Mr. J. W. Schofield's harmonious vista, *On the Italian Riviera*. The water-colour rooms were hardly so well served as last year, although a fairly good medium level was maintained. Amongst the few outstanding items were a trio of characteristically refined sketches by Mr. W. Harding Smith; *Ou Tout est Ivre*—a bizarre impression of the artist, Mr. Orlando Greenwood, taken from his reflection in a convex mirror; and works by Messrs. Charles Ince, Blamire Young, Cyril Pearce, and Otway McCannell.

### Royal Society of Portrait Painters and Royal Society of Miniature Painters

A NUMBER of interesting attempts to break away from the conventional portrait scheme marked the thirtieth exhibition of the Royal Society of Portrait Painters at the Grafton Galleries (Grafton Street). Nearly all served to stimulate the jaded eye of the habitu , but since hardly any were without precedent, it cannot be pretended that any great originality was manifested. The most wholesomely unusual work was probably the series of drawings by Mr. James H. Dowd, grouped under the generic title of *Portraits in the Park*. These, though quite slight in their way, were instinct with characterisation. In one instance, Vice-Admiral Sir Percy Scott was seen, hat in hand, talking to a lady friend; in another, a group of well-fed West-enders were chuckling over the latest gossip. Turning to the canvases, the virile *Le Peintre* of Mr. Orlando Greenwood showed the artist arrayed in muffler and "cap-comforter"; a *Sketch Portrait*, by Mr. Bernard Adams, portrayed in facile brushwork a young man in grey lounge suit and dark bowler, seated at an untidy roll-top desk; a *Self-Portrait*, by Mr. David Alinson, depicting himself at work with a nude model in the background; *Drum Castle, Banffshire*, served to back the sitter—a mere incident in composition—of Mr. Alfred Priest; and a characteristic sketch called *A Landscape Artist*, by Mr. G. Hall Neale, suggested Sir David Murray as seen from behind. Unconventional settings did not constitute the main importance of the show, however. On looking round, one was struck by a large dark canvas dating from 1884, which was Mr. John S. Sargent's contribution to the exhibition. Though age and "bloom" had caused this three-figure composition of *The Misses V.* to deteriorate sadly since first it was executed, they still failed entirely to mask the triumphant manipulation of the flesh-tints. Though hardly higher in tone, Mr. J. J. Shannon's *Mr. Gari* had to be reckoned from an entirely different standpoint, for it was a recent work evincing a happy renascence of power. Mr. G. Spencer Watson's *Miss Dorothy Mulloch* was a highly accomplished work of great charm. Whilst minute attention was paid not only to the sitter, but also to the patterning of the chintz chair, the ensemble was harmonised with such finality that every detail assumed

its proper place spontaneously and without any effect of forcing. The subtle draughtsmanship and handling of Miss Zinckieson's genre study, *The Nun*, were also admirable. In his *Pals*, Mr. David Jagger scored a success. A *plein-air* painting in bold brushwork and strongly yet tactfully contrasted colours, this striking portrait of a girl with her lap-dog outstood amongst the more ordinary work surrounding it. A carefully observed head bearing affinity to the Dutch seventeenth-century school was that of *Victor Newbury, Esq.*, by Mr. H. Somerville; but Mr. L. McClure Hamilton was ably represented by a very adroitly handled and atmospheric sketch-portrait of *Lord Halifax*. Miss D. Fraser Litchfield's quota displayed versatility of intention and a forcible, if somewhat incomplete, standard of technique. Her *Italian Widow* was composed with an eye on Cimabue, but her larger *Rex O'Malley, Esq.*, showed leanings towards Japanese lined mass, whereas her *Girl in a Checked Cravat* was typically British twentieth-century school throughout. A posed but unconscious three-quarter length of *Lady Lavery*, by Mr. Oswald Birley; *Miss Marion Ellis*, a Botticelli-remembrance by Mr. Ernest Jackson; Miss Flora Lion's pleasing and briskly handled likeness of *Mrs. Horricks*—a contrast to her awkwardly arranged and crudely expressed full-length of *Doris, Daughter of Capt. Etheridge*; Mr. W. B. E. Ranken's facile and luminous *Young Sketcher*; Mr. W. Carter's refined *Jabin Carter*; and Mr. James Quinn's atmospheric *June*, should also be cited. Another telling work was the happy likeness, by Mr. Vivian D. Ryan, of *Sir Gerald Ryan, Bart.*, caught in the act of removing a piece of delft from a red lacquer cabinet.

The galleries were shared as usual by the Royal Society of Miniature Painters, which had attained its twenty-fifth annual exhibition. Miss Nellie M. Hepburn Edmunds was well to the fore, specially interesting examples of her art being the strongly handled *Greta, Daughter of Robert McKay, Esq.*, and a naïve child study entitled *The Young Artist*. Miss Ruth Hollingsworth depicted with sympathetic appreciation a statuesque feminine head under the name of *The China Figure*. Miss Marion E. Hewkley lent a capable portrait *Study*; Mr. Frank Scott, a pleasing little genre composition, *The Red Necklace*; and Miss Marion E. Broadhead, *The Monk*, in which the sad brown of the cassock served to foil the well-characterised head. *Gyp*, a child crowned with a bacchanal wreath, was a particularly attractive miniature by Mr. Percy Buckman; and *The City of Xanadu* supplied a motive for one of Mr. George Sheringham's decorative fans. The craftwork was of high quality, but there is only space to enumerate a very few items. Quite briefly may be catalogued the fine illuminations and calligraphy of Mr. Graily Hewitt, the sculptured gems and pendants of Mr. Alfred Lyndhurst Pocock, a tiny model of the Ardagh chalice by Miss Mia Cranwell, and a quaint little portrait in onyx of a girl with bobbed hair, by Mr. Cecil Thomson.

#### Water-colours by Gerald Ackermann, R.I.

IN Mr. Gerald Ackermann, the Royal Society of Painters in Water-Colours possesses a member of which it should have reason to be proud. At the same time, his style is of a refined type, which sometimes fails to receive its

due meed of attention, especially when hung in conjunction with drawings of more blatant proclivities. On this account, one felt that Mr. Ackermann's "one-man show" at the Leicester Galleries (Leicester Square) was both judicious and well-timed, since it removed all manner of doubt as to his powers. At once simple, subtle, and decisive, the technique of his water-colours is instinct with imagination and truth. His colour is always restrained, and the compass of his draughtsmanship can be gauged from the skill with which he blots in a figure or selects the picturesque points of some ancient building for portrayal. His range of subjects is wide. In *The Borders of Oxfordshire and Gloucestershire* he had encountered an atmospheric problem which he investigated with obvious pleasure, whereas in the case of *A Lincolnshire Mill* he had confined himself to the study of the essential detail of a weather-boarded structure. *Harvest at Steyning*, an essay in oppressive sunlight, and *Corfe Castle*, drawn, contrary to the "sketcher's" general custom, in silhouette, on a grey and weeping day, also demonstrated Mr. Ackermann's ability to sound a contrast. *The Sheepfold in March* was an admirable drawing, so true was it to the spirit of its topic. Almost its only compeer in the room was *A February Evening in the Chalk Pit*, which, though set down with some particularity, did not in any sense descend to the level of a transcript, but preserved an appearance of final spontaneity, which told all that the artist wished to convey.

#### The Work of Eric H. Kennington

IN some respects, a rising artist may find a positive handicap in being the son of a well-known and popular painter. The public, accustomed to associate his surname with a particular class of subject or style of technique, is apt to regard the younger man with suspicion, should his personality forbid him from following strictly the parental method. If it is true to say that Mr. Eric Kennington has been so regarded, it is equally true to maintain that, by strenuous and unremitting application, he has not only overthrown much opposition, but has even secured to himself a confident and enthusiastic audience. From the first moment in which he began to assert his presence, "Young" Kennington aligned himself with the devotees of Form. He felt that their efforts were (and are still) urgently needed as antidotes to the growth of that specious ideal which rates "cleverness" higher than competence. Fortunately there is, at the present day, a rapidly increasing number of young men determined to make a stand upon this point, in order to protect the threatened tradition of draughtsmanship.

The results of Mr. Kennington's labours were never more effectively displayed than in the exhibition arranged by Messrs. Chenil, Ltd., at the Alpine Club Gallery (Mill Street, Conduit Street). The place of honour was accorded to the large canvas called *The Victims*, painted for the Canadian War Memorials. This represents a party of Canadian-Scottish tramping through the snow and slush amidst the wild confusion of the Femy line. The composition was carried out on decorative lines, figures and background being dovetailed into a mosaic of colours in which every detail was accorded equal prominence. The handling was without relief, the

coloration flat and passionless, but the characterisation striking in its effect of determined movement. A number of very interesting charcoal studies for various portions of the picture were also exhibited, many exhibiting a high degree of proficiency. Even more generally pleasing were the water-colour sketches of ruined buildings, devastated towns, "flying-pig" shelters, and the like. The exquisite delicacy of these, their sweet tones and sensitive draughtsmanship, immediately marked Mr. Kennington as an aquarellist of note. Some of the most pathetic recorded the last resting-places of the dead, marked by a rusty rifle and a helmet wreathed in weeds. *At Villars-Pluich* was possibly the *chef-d'œuvre* of these sad reminiscences. In addition, a varied collection of non-military studies in chalk and charcoal was exhibited, one of the most final being the *Study of a Child Resting*—a forcible and comprehensive drawing of great charm. One or two pictures might have been withheld: that entitled *Two Children* was too dependent on early principles to be convincing, whilst a *Portrait of a Child*, one of Mr. Kennington's paintings on glass, failed to repay the pains to which the artist must have undoubtedly put himself.

#### A New Gallery

THE Collectors' Gallery marked its recent opening (at 11, Pavilion Road, Knightsbridge) by forming a choice display of Mr. Albert Goodwin's work, the delicate tones of which were well set out by the tasteful simplicity of the wall-decoration. Though numbering less than forty items, the exhibits had been selected with a view to providing not only a variety of subject, but also to covering a considerable period of the veteran artist's career. Two or three of the half-light effects which Mr. Goodwin depicts with such zest were represented, and it was interesting to note the aptitude he had shown in seizing the essential spirit of totally different localities. In one case, the *Watermeads, Winchester*, were seen in an atmosphere of drowsy well-being; in another, *The Jungle*, a treacherous tangle of palms and giant weeds, though outwardly peaceful, seemed to tell of hidden dangers lurking in its malarial depths. Evening impressions on brown paper, such as a *Sunset, Bexhill*, were also in evidence, but the major part of the exhibition was composed of the tenderly treated views of quaint towns or quiet country, by which Mr. Goodwin is so familiar. Of these, *The Abbey Garden*, with its studied plant life, *Cley, Norfolk*, and *Abingdon*, were representative examples.

#### The London Group

IN common with its immediate predecessor, the thirteenth exhibition of the London Group, at the Mansard Gallery (Tottenham Court Road), evinced an earnest endeavour to eliminate the sensational element which has militated so strongly against the society's success. The term "sensational," it should be understood, refers not only to choice of subject, but also in a much higher degree to technique, and the Group as a whole may be commended on its adoption of a (possibly tacit) policy which hints at still better things to come. With these in sight, one feels the greater regret that an important member like Mr. Bernard Meninsky should have chosen

to be represented by compositions which did small justice to his talents. Most of Mr. Meninsky's latest exhibits have been imbued with a very sincere desire to improve his style—a cause, let it be noted, which has been productive of interesting effects. On this occasion, however, his most striking contributions reflect the least credit on his powers. Mainly bathing groups, they displayed none of the nicety of observation apparent in his most final work, whilst their arrangement was undeniably clumsy. Mr. E. M. O'R. Dickey, on the other hand, showed a view of *Slieve Bearnagh* which must be counted as one of his best productions. A sensitive scheme of lilacs and violets, allied to a rhythmic flow of line, rendered this canvas of marked interest. Some characteristic and sympathetic snowscapes from the brush of Mr. Adrian P. Allinson revealed no deviation from the artist's accustomed vein; but some sunny views by Miss Ruth Doggett spoke of a further progress towards the achievement of subtlety and refinement. Miss Ethel Sands's study of *A Lobster*, its mottled scarlet contrasting with the turquoise tints of the dish, was, perhaps, the most successful picture in the gallery. The sole fault, and that unessential, which could be found in it, lay in a slight but awkward falsification of perspective in regard to the plane of the table-top on which the still-life was arranged. Some sympathetic pen-and-ink sketches of *Babies* by a non-member, Mr. S. E. Greenwood, also attracted attention, whilst Mr. Boris Anrep appeared as the maker of mosaic panels harking back to early styles. With one exception, an *Angel's Head*, these were marred pictorially by the exaggerated nature of their themes, but, when regarded solely as decorative colour effects, they all succeeded in their purpose.

#### A Portrait Group by the Rev. M. W. Peters

THE publication of Lady Victoria Manners' book on the work of the Rev. Matthew William Peters, R.A., undoubtedly had the effect of awakening enhanced interest in his paintings. We have now the opportunity to reproduce in colours an important portrait group by this artist, the sitters in which must unfortunately for the moment remain anonymous. The picture originally belonged to Ramsay Richard Reinagle, and was bequeathed by him, together with a number of other paintings, to his descendants. It is certain that this picture, with a roll of other works, remained unframed until so late as 1903, when they were hung in a country house, and were quite unknown to collectors until the present year. This portrait was considered in the family to be a composition by Reynolds, but experts have more rightly assigned it to the hand of the parson-painter. The size of the picture is 55 in. by 39 in. It may be seen by arrangement through the office of THE CONNOISSEUR.

#### Silver Candlesticks and Taper-stands

THE lore of the candle is marked by so many pretty superstitions that one regrets that electric light and gas have gone far to supersede this once universal domestic illuminant. The Vicar of Wakefield's daughters "saw rings in the candle," and so knew that weddings were in the making; a protuberance of the wick, or "a kind of fungus in the candle," as the old writer expressed it,

foretells the arrival of a stranger; while in the North this fungus is thought to prognosticate the advent of a letter. A collection of tallow rising up against the wick of a candle is styled a winding sheet, and is deemed an omen of death in the family; and when the flames burn blue and dim, it is a sign that spirits are hovering round about. One could multiply these instances and afford others to show that a candle will serve at a pinch as a barometer as well as an augur, but they suffice to illustrate an interesting phase of folk-lore which has gathered about these ancient domestic appurtenances. At the Goldsmiths and Silversmiths Company there is to be seen a number of choice specimens of candlesticks and tapersticks belonging to the seventeenth and eighteenth centuries, when most of these superstitions were in full vogue. A chamber candlestick belonging to the time of William III., and bearing the date 1699, has the plain flat handle, characterising the early forms of these pieces, which may be said to have superseded the socket candlesticks of an earlier date. Though almost destitute of extraneous ornament, and severely plain in form, its simple and dignified form, relieved here and there by slight bevells, commends it to the artistic eye. A contrast to this is afforded by some upright taper-stands of 1752, in which the taper-holders



ONE OF A PAIR OF GEORGE II. CANDLESTICKS  
10½ IN. HIGH BY PHILIP GARDEN 1743

are a pair made by Francis Billington in 1721 when George I. was on the throne, which show in their refined and graceful lines a marked classical influence. A pair of George II. candlesticks on faceted hexagonal stands, made by Phillip Garden in 1743, are decorated with elaborate moulding of masks, shells, and grape-vines, forming an ornamentation both tasteful and ornate. Among pieces bearing arms are an upright snuffers and stand of a type that came into vogue towards the close of the seventeenth century, and engraved with the arms of Staple Inn. In the same collection may be seen numerous other candlesticks, and also a wealth of choice pieces of silver ranging from the age of Elizabeth and onwards, nearly all styles and periods being represented.

#### Water-colours and Pastels by George Edward Alexander

MR. GEORGE E. ALEXANDER'S drawings at Walker's Galleries made an attractive display. The artist is thoroughly English in his outlook, his work being largely modelled on that of the old water-colour school, only generally distinguished by greater brightness of coloration, and, in his pastels, by more subtle and less direct handling. Among his more important examples in the latter medium was the sunny *St. Benet's Abbey*, delightfully dulcet



WILLIAM III. CHAMBER CANDLESTICK

DATE 1699

are supported by well-modelled figures of harlequins, and the stands are decorated in a rococo style reminiscent of Chinese Chippendale. Other interesting taper-stands

in tone and full of tender and melodious colour. In the same medium were *Gorse*, with its vivid flame of yellow blossom, contrasted against cool greens, and *Willows*,

distinguished by its fine atmospheric quality. Among the water-colours were a number of charming rural scenes, in which red-roofed cottages and sunny stretches of roadway were used with great effect against more low-toned and reticent backgrounds. In others the artist used quieter tones throughout, but all alike were distinguished by spontaneous and direct handling; the effects attained being arrived at with simplicity and apparent ease, by methods wholly straightforward and legitimate.

#### **A Portrait of Queen Isabella of Bourbon**

OF the several portraits known to have been painted by Velazquez of Queen Isabella of Bourbon, hitherto two have not been accounted for. At the present time, however, there appears great likelihood that the seventh and earliest has been discovered, and is to be identified with a picture now on view at the galleries of Messrs. W. M. Power, Ltd., Carey Street, Vincent Square, S.W. The history of this work is highly romantic, its adventures and ultimate transformation from a canvas representing a sad clothed nun to one revealing a portrait of a sumptuously dressed queen, forming a piquant chapter in the chronicle of art. Isabella de Bourbon (1602-1644), daughter of Henry IV. of France and first wife of Philip IV., was married to that monarch, then Prince of Asturias, at Bordeaux in 1615. At the time of her husband's accession to the throne, March 31st, 1624, the birth of a child was expected, and the Queen, instead of taking part in the Coronation festivities, sought repose and quiet at a convent of nuns belonging to the order of Descalzas, at Madrid. After her child was born, the Queen left the convent, but, as a memento of her stay there, appears to have presented the community with her portrait, said to have been the work of Velazquez, who was then enjoying the first year of his tenure of office as Painter to the King. The portrait remained for many years in the possession of the convent, when, in return for numerous favours, it was given to a noble family in Madrid, and hung in their palace. Here it remained until the end of the last century, when the furniture of the palace was replaced by new, and the picture, begrimed with the dust of some centuries, banished to the garrets. Only recently it was discovered here, a dilapidated-looking canvas, apparently bearing on its face the likeness of a nun, in which the distinctive garb of the subject was somewhat crudely and carelessly painted. It was noticed, however, that the paint gave evidence of having been superimposed, vestiges of some other subject, obviously painted below, gradually appearing. Tentative efforts were made to remove this later paint, but the pigment being nearly as old as the original work, the task of restoring the picture to its original condition presented considerable difficulties. It was finally successfully performed by Lt.-Col. W. M. Power, who revealed beneath the nun's garb a robe more consistent with Isabella's position as Queen of Spain. It would seem that the authorities of the convent must have had the picture almost entirely repainted shortly after the Queen presented it to them, the additions being made to show her in the habit of the nuns belonging to the convent, and quite destroying the original character of the work. The removal of these disfigurements by

Lt.-Col. Power has restored the work to its original condition. It is an undoubted portrait of Queen Isabella, and though it is impossible to say with the same certainty that it is the work of Velazquez, such a leading authority as Senhor Beruete has queried the possibility of it being the production of any other artist. The work is undoubtedly contemporary with the great Spanish master, and painted in his early manner, so that there is every possibility of it being one of his missing pictures.

#### **Exhibition of Adam Mantelpieces**

A COLLECTION of unusually fine Adam mantelpieces is being exhibited by Messrs. Jas. Shoolbred & Co., Ltd. (Tottenham Court Road). Carved in statuary marble, some having surrounds and inlays of Siena verde antique and grey spar, these beautiful specimens have been removed direct from houses built by the brothers Adam about 1780-95. The panels, sculptured with classical scenes, are of high quality, whilst the excellence of the mouldings is also noticeable.

#### **A Changed Address**

THE increasing demand upon their space has compelled Messrs. Harvey Nichols & Co., Ltd., to remove their antique department to more spacious premises. These have been found at 39 to 50, Sussex Place, S.W.7, and afford enhanced facilities for inspecting the diversified collection of old furniture, old oak, and other *objets d'art*. Messrs. Harvey Nichols' other departments remain at Knightsbridge as usual.

#### **The British Antique Dealers' Association**

BY the courtesy of the editor, readers of THE CONNOISSEUR will now have placed before them monthly a summary of the doings and activities of the above association, and it is believed and hoped that these notes will be of much interest to them in acquainting them with the proceedings of an association which has the interests of the fine art traders of this country and of their patrons so much at heart.

Since the last annual meeting in May, there has been a great influx of new members, amongst whom are some of the most influential fine art dealers in London, who had not hitherto joined. The association, in its third year of existence, numbers now more than 520 members. The President is much gratified that his appeal at the last annual luncheon is bearing good fruit.

The association, which suffered a grievous loss by the death of its senior vice-president, Mr. George Stoner, a man who bore the highest reputation in trade, and who was looked up to as the greatest expert in his own speciality of old English china and pottery, has formed in his memory a "George Stoner Reference Library," which it is hoped will ultimately be the most complete library of art books of its kind. The council will be glad if members will send in their promised books at once, so that the library can be made immediate use of.

To fill the vacancy, Mr. Colin Agnew, of Messrs. Thos. Agnew & Sons, has been elected as Vice-President, and the council feel sure that his name will be welcomed by the members.

A sub-committee has been formed to investigate the matter of damage to and loss of goods in transit on

railways, and it is hoped that the result of their deliberations will receive some beneficial consideration at the hands of the companies.

The council is pleased that they have been able to consider and settle some matters in dispute between members, a branch of their work which they know is of the greatest benefit to all concerned.

### Robersons of Knightsbridge

THE well-known purchasers of antique collections, Robersons of Knightsbridge, have added still another collection to their list. It will be remembered that this firm were amongst the largest purchasers at the Hamilton Palace sale in November of last year, and ultimately acquired the whole of the Charles II. panelled oak rooms and the Charles II. staircase from the palace. Their new purchase includes the lease of 14, Stratton Street, Piccadilly, together with its entire contents, comprising antique furniture, *objets d'art*, bronzes, pictures, soft-paste Sèvres china, etc., including a pair of well-preserved Gobelin tapestries, one of which is illustrated as a coloured plate in this number.

These panels, from the collection of Lord Lovelace, are signed by Le Fèvre, director at the Gobelin works, 1697-1736, and following the signature is the fleur-de-lys and the letter "G."

The cartoons for these tapestries are believed to have been painted by Natoire, the one illustrated depicting the arrival of Cleopatra in Sicily, and the companion tapestry depicting Cleopatra seated in state with Antony attending her. They are in extremely fine preservation, the one measuring 13 ft. 6 in. by 7 ft. 9 in., and the other 11 ft. by 7 ft. 9 in.

They were originally woven as illustrated, without top or bottom borders, no doubt for a special wall-space, and still have the original selvages all round.

The furniture includes a fine carved and hand-painted Louis XVI. suite of furniture, comprising a 7-ft. settee and six oval-back armchairs, all upholstered in antique petit-point needlework, with the monogram "A.L."; and another suite of carved and gilt Queen Anne furniture, consisting of a 5-ft. settee and eight chairs *en suite*, covered in old silk Mortlake tapestry, originally from the collection of Sir Walter Gilbey.

They have also acquired in this collection some exceptionally fine pieces of eighteenth-century French furniture, including a black buhl writing-table, several commodes and other tables of the period, and a few pieces of antique Oriental porcelain.

### The Village Signs Exhibition

LORD NORTHCLIFFE performed a useful public service in initiating his village sign competition, for at present it is possible to traverse England from end to end without being afforded the slightest clue as to the identity of the places through which one passes. If the rural authorities will only follow Lord Northcliffe's lead, and profit by the experience gained through this competition, this lack of direction may be rectified in a beautiful and efficient manner. The exhibition of the prize-winning signs and some two or three hundred others at Australia House, and afterwards at Selfridge's, illustrated the difficulties that lie in the way of the village sign designer,

and exemplified some of the ways in which they might be surmounted. It must be confessed that the general run of the designs was rather disappointing; the artists seemed too obsessed with the idea that the first essential was to produce a picture, and the identification of the village which it was intended to exemplify generally rested with the lettering below, that too often formed no integral portion of the main design. Decidedly the best work in this respect was the sign that gained the first prize of £1,000, a representation of St. Peter, painted by Mr. P. G. Matthews for the village of St. Peter's, Thanet. In this the figure of the saint was boldly conventionalised, and the lettering, instead of appearing below, was carried across it. The only point which one would question in this design was whether the name, being printed in gold, stood out sufficiently from the body of the work. Battle, Sussex, gave Miss Dorothy Hutton the opportunity of making a punning allusion to the name by giving a decorative suggestion of the famous conflict fought on the spot. Mayfield was not so plain, but Mr. Geoffrey Webb's representation of a flower-strewn field, with children making wreaths of blossoms, was sufficiently expressive; and for Christchurch, Mr. E. P. Nash gave a view of the minster, with a mitred abbot in the foreground. There were numerous other designs on similar lines, and the whole exhibition should furnish many useful hints and ideas to village authorities.

### Brussels Art Notes

THE art exhibition season reopened in Brussels simultaneously in all the available galleries, halls, and rooms, the most successful exhibition being that of the work of the late Franz Van Holder, which filled four large rooms at the Cercle Artistique et Littéraire.

Van Holder was a versatile artist, and although he died at the age of thirty-seven, he has left an enormous quantity of large pictures, portraits, landscapes still-life pieces, and even a few sculptures.

His death was caused by the cruelty of the German military during the occupation of Belgium. Overworked, and on the point of developing consumption, his doctors insisted that he should leave Brussels and have a cure in Switzerland. After a too long delay, permission was at last granted, but the restrictions that accompanied it proved fatal. He was compelled to leave Brussels alone, and to sign an engagement not to return to Belgium before the end of hostilities. He was also not allowed to take more than three thousand francs with him. This sum was just enough to enable him to live for a few months. When the money was exhausted, Van Holder could not get a penny from his family in Brussels, though they tried vainly to help him. The unfortunate artist had, consequently, to try to get commissions, and to work hard instead of having a rest cure in his costly sanatorium. He had to borrow money, and endured all the agonies of poverty. Careworn, longing for his wife and children, whose company would have cheered him, he died quite suddenly a few weeks after the armistice, his relatives, delayed by passport formalities and the difficulty of travelling, arriving too late at his bedside.

The remarkable gathering of Van Holder's works on view at the Cercle, including a large canvas lent by the Musée Royale des Beaux-Arts of Brussels, made evident

even to the less acute critic, the sad loss sustained by Belgian art by his premature death. Van Holder was a gifted, talented, and hard-working artist, and would, no doubt, have carried out numerous masterpieces if only he had lived longer.

The exhibition called "Ceux d'aujourd'hui" has brought under the public's eye pictures by several French artists who are the leaders of the Salon d'Autonne. After their long seclusion from foreign influences during the war, and even since the armistice, the Brussels "amateurs" were amazed by those modern fashions in art. As a matter of fact, it seems certain that great talent is displayed by these painters, who are led astray in hopeless attempts. Let us believe that a sound reaction may rapidly come and deliver us from such a barbarity. We want to see more sound principles!

Another French exhibition, works of members of the Société Moderne de Paris, nicely arranged in the homely surroundings of the Maison d'Art Moderne (Boigelot frères), has been very successful.

The yearly exhibition of the Royal Society of Painters in Water-Colours took place in September. Considering the lack of galleries in Brussels, the Committee, who found in pre-war days free hospitality in governmental buildings, were compelled to take shelter in the rooms of a private club—the Cercle Artistique et Littéraire. Those rooms are available in summer only. September proved to be the worst possible month. The old Royal Society experienced it rather bitterly; the visitors were few and the sales scarce, despite the high artistic value of the exhibition. The Belgian water-colour painters are forty, like an academy, and they had no room this year to represent their foreign members. Among the exhibitors, I should mention M. Henry Cassiers, the President, whose delightful old corners of Bruges met with their usual success; M. Fernand Khnopff showed several of his mystery drawings; M. Alex. Mariette, a series of beautiful sea-pieces; and a few new-comers with very remarkable works—M. Marcel Jefferys, M. Albert Pinot, M. Anto Carte, M. Wagemans, Mr. Londot.

An exhibition of Belgian art, arranged by the Commissaire du Gouvernement from les Expositions des Beaux-Arts—M. Paul Lambotte—took place at Luxembourg early in October. A selection of representative pictures and sculptures by the best living artists was on view at the Palais Municipal. Concerts and lectures were given in the rooms during the exhibition, and made Belgian art popular in the "Grand Duché."

In Brussels the prospects for 1921 are rather gloomy. There will be no large international art exhibition, as it had been anticipated. Under present circumstances the "Salon" is cancelled, owing to the delay in building new galleries. The "Salon Triennal" is to be held at Liège instead of Brussels. The Société Royale des Beaux-Arts de Bruxelles intends, however, to arrange a small "Salon de Printemps," to which the works of the members only will be admitted.—P. L.

#### The Fine Art Society-

THE almost entire elimination of "picture-theatre" subjects from Miss Anna Airy's exhibition at the Fine Art Society (148, New Bond Street) imparted an air of pleasurable novelty to a show composed mainly of plant,

fruit, and insect-life studies, rendered in a semi-Japonesque style. These drawings, which displayed close attention to minutiae, were treated with great delicacy, and must class with Miss Airy's most successful work. Some confidently handled still-life pieces in oils were also on view.

Mr. Walter Tyndale's exhibition, housed in the adjoining room, showed him at his best. His dignified, scholarly style and truthful coloration are always well adapted to portraying the picturesque details of Egyptian temples or Tunisian streets, without intruding the personal element, which too often renders such drawings valueless as records. At the same time, in such studies as the *Street in Cairo* (No. 52), highly finished as they may be, he contrives to avoid any degeneration into mere prettiness or indecision of technique.

#### Pictures by the late H. A. Van Ingen

ONCE again the laugh lies with the genius of posthumous fame. Hendrick Alexander Van Ingen, who died during last March, at the age of 74, and was only "discovered" within recent years, is now being acclaimed as a master by lovers of the Hague school. Although practically a life-long painter, Van Ingen remained so far aloof from the circus of current events that he is said never to have visited an art exhibition. The sole outside influence that seems to have touched him was that of W. Maris, but of actual tuition he had none. In his earlier and less ambitious canvases, Van Ingen achieved marked facility of handling. Several of these were exhibited at the French Gallery (120, Pall Mall), the most stimulating being a little *Landscape with Bridge* (58), in which the artist had expressed himself with crisp finality. Almost equally admirable sketches were the *Landscape* (12) with its ashen foliage beloved of the romanticist, *The Birches* (5) with its virile impasto, and an atmospheric study called *The Willow*. The large compositions belonging to the artist's last period, which was well represented, showed signs of declination. The reticent colouring gave way to metallic tints, whilst the brushwork became indecisive and feathery; but one could still see in them, despite the signs of age, the same love of nature which inspired Van Ingen to devote a lifetime to sounding the depths of art. Lemoine said that "it takes a painter thirty years to learn how to keep up to his sketch," and it will be allowed that, so far as the French Gallery's show was concerned, it was in his sketches that Van Ingen was most worthily manifested.

#### Paintings of Newfoundland by Alfonso Toft, R.O.I.

THE average Londoner is apt to associate the name of Newfoundland with little else but fish and fogs. Mr. Alfonso Toft's recent exhibition at Walker's Galleries brought home the fact, however, that our colony has many claims on the landscapist's attention, whilst in the matter of atmosphere and colour it can be as pellucid and harmonious as many vaunted beauty-spots. Mr. Toft evidently found his task congenial as affording play for his colour-sense, which, if not invariably supported by irreproachable brushwork, is always restrained and well expressed.

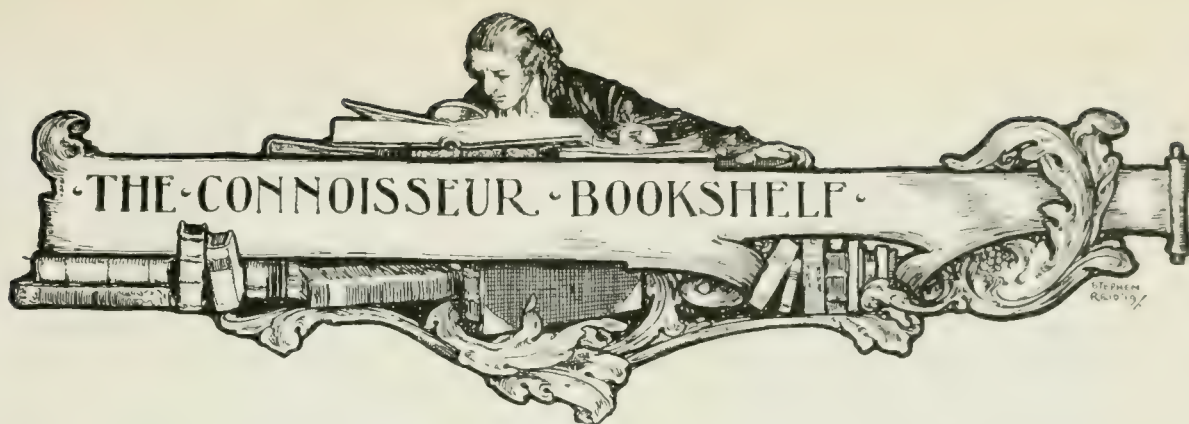
[For Forthcoming Art Auctions and Exhibitions, see page 256.]



PORTRAIT OF A LADY  
BY DANIEL GARDNER

*In the collection of Mr. John Lane*





"Old Bristol Potteries," by W. J. Pountney. (W. J. Arrowsmith, Ltd., and Simpkin, Marshall, Hamilton, Kent & Co., Ltd. £2 12s. 6d.)

THE beginnings of the making of Bristol pottery are lost in obscurity, and Mr. W. J. Pountney, in describing them, has had to reject as alien to his history the introduction of various wares which tradition had connected with the great western seaport. The city, a great entrepôt of commerce, received on its wharves pottery from numerous other countries, some of it in sufficient quantities to give rise to the tradition that it was manufactured in Bristol. Thus so much Valencian lusted pottery was found in the vicinity of the city as to give rise to the belief that it was manufactured there. From this and other erroneous beliefs Mr. Pountney has delivered us, establishing the early history of the local pottery manufactory on a firm basis. The earliest mention of a Bristol potter is in 1572, when one William Duffet, an earthen potter, was admitted to the liberties of the city. His wares and all other knowledge concerning him have passed into oblivion, and it is to be presumed that he was merely a slipware potter. By the middle of the seventeenth century the Brislington pottery was in full swing, turning out delft ware similar to that manufactured in Holland. Mr. Pountney traces its history onwards for a century, by which time it was eclipsed by various

other potteries in Bristol. The most permanent and famous of these was the Temple Pottery, started in 1683, and still running; another, the Limekiln Lane Pottery, flourished from 1700 until 1746; the Redcliff Pottery was started by Joseph Flower in 1743, and another in the same neighbourhood, established by Thomas and Richard Frank, flourished from 1706 until 1777. A third pottery in Redcliff Street was founded soon after 1739

by Thomas and Hugh Taylor and Richard Riley. Still in the Redcliff neighbourhood, the earliest porcelain works were instituted about the year 1745, and these were followed by the more celebrated Easton porcelain works.

With indefatigable industry Mr. Pountney traces out the history of each pottery, describes the wares it produced, and gives an account of the chief proprietors. The work is done with a thoroughness that merits the highest praise, and the book resulting from Mr. Pountney's labours will certainly remain the standard work of reference on its theme. In tracing out the different wares produced by the factories, the author has had to face considerable difficulties, and it has only been through the aid of fresh investigations on the sites of the defunct factories, and the examination of the debris from the old ovens that he has been able to determine the provenance of the various pieces supposed to have emanated from Bristol.



HELM, SAID TO BE THAT OF SIR JOHN GOSWICK, WITH FUNERAL CREST IN POSITION WILLINGTON CHURCH, BEDS. FROM "EUROPEAN ARMS AND ARMOUR" (G. BELL AND SONS)

Earliest of all was the delft ware produced at Brislington, and here the author's investigations resulted in the discovery of fragments of pieces dated 1652 and 1653. They were of the orthodox type, having a buff flower-like body, covered with a white tin-enamel, subsequently decorated with blue. As a result of these discoveries, Mr. Pountney is able to claim for Bristol a blue dash charger, in the Brighton Museum, dated 1663, and bearing the initial "C" above the letters "I.M." The great period of Bristol delft commenced in the last quarter of the seventeenth century, when Edward Ward was in charge of the Brislington factory. It was to this time belonged a number of the Adam and Eve dishes, executed in polychrome, and later on a number of excellent vases, posset-pots, bowls, etc., were made. After 1730 there was a decline in the output, and subsequently the pottery was transformed into a bakery. The Temple Back pottery came to the front early in the eighteenth century, under the direction of the Wards, and is still flourishing, though in 1886 the old works were sold, and the business removed to St. Philip's Marsh.

The author has discovered that the location at which porcelain was first made in Bristol was immediately below the Shot Tower on Redcliff Hill, on a site that afterwards became Alfred's Wharf, and is now part of the Midland Railway Company's wharf. It was a pottery for many generations before 1750, and was known as Lowris or Lowdin's China House. A ware called "stone china," which has a yellow cast, was made there, and various pieces have been discovered in the Trapnell collection and elsewhere; but the porcelain, unlike that made later by Champion, was not "hard paste." Mr. Pountney quotes various advertisements relating to the sale of this ware between 1750 and 1757, but is not able to say definitely when the pottery came to an end. He attempts to connect with this factory William Cookworthy—the Cookworthy of Plymouth who, with Richard Champion, founded the china factory in Castle Green, which produced the most famous pieces of Bristol porcelain. Henry Bone, the enamellist, was among their painters, who included William Stephens, John Brittan, and others. There were numerous stone-ware and red-ware potteries which produced good and interesting work. Mr. Pountney gives an account of them in his work, which is supplemented by a lengthy list of "Potters in the Bristol Apprenticeship List," beginning in 1671 and continued to 1817.

Another supplement is formed by a list of "Potters on the Bristol Burgess Roll" from 1572 to 1818. There are other valuable addenda, chiefly in the nature of schedules and deeds and other particulars concerning the older potteries, and the book is finely illustrated and well indexed. The volume forms a master work of its kind, indispensable to collectors and all others interested in Bristol pottery, and bearing evidence on every page of personal research and investigation among all direct sources of information.

"A Record of European Arms and Armour," by Sir Guy Francis Laking. Vol. II. (G. Bell & Sons. £3 3s. net)

THE headings of the chapters of the second volume of the late Sir Guy Laking's monumental *Record of European Arms and Armour* give a clue concerning the

varied nature of its contents. They are concerned with head-pieces and helms; with chain-mail and interlined textile defences; with gauntlets, shields, and swords. This constitutes a wide survey, interesting from start to finish, and full of curious and pertinent archaeological lore. By the light shed by this work on old implements of offence and defence, it would be possible to rewrite many, if not most, of our historical romances and reconstruct much mediæval and renaissance history, and all seekers along the path of literary knowledge will feel a deep debt of gratitude to Sir Guy. He begins with the "salade," the type of head-piece that followed the bascinet, and the author, in his opening sentences, gives a cogent reason for supposing that apocryphal work of Chaucer, called *Chaucer's Dream*, was not written by the great poet. Its author mentions the *salade*, and here Sir Guy tells authoritatively that the *salade* was not in vogue in England until well on in the fifteenth century, long after Chaucer's death. The form of helmet originated in Italy, the great armoury of mediæval and later times. It was lower crested than the bascinet, and had a slight outward curl to its lower edge. Not until between 1470 and 1480 does it appear in an English effigy—the recumbent figure of a member of the Neville family, possibly Ralph, second Earl of Westmorland, in Brancepeth Church, Durham. The *salade* in its various forms is scarce, but there are fine North Italian specimens ranging from 1450 to 1470 in the Wallace collection, in the Armoury of the Tower, and at Woolwich. Contemporary with the *salade* was the "chapel de fer," or hat of iron, which, as its name implies, was an enclosed helmet, shielding the head only and open over the lower part of the face. Then there was what was known as the armed head-piece, lighter and more protective than the *salade*. The older helm, heavier and more cumbersome than these lighter types of martial headgear, continued in vogue on the battlefield up to the first years of the fifteenth century, and then it was banished from war, but continued for the joust, where the weight was not of so much consequence. Its plates were even thickened, especially in that part of the head-piece most likely to receive the lance shock. One of the most interesting of tilting helms in England, belonging to the early years of the fifteenth century, is that of Henry V., hanging in Westminster Abbey, which until recently was credited with having been worn by the king on the field of Agincourt. Another helm, dating about 1475-90, hangs in St. George's Chapel, Windsor, which formerly was said to have belonged to Henry VI. There are several helms, both English and foreign, preserved in various English churches, generally on the tombs of their original owners, and there are some in the Tower and at Hertford House. The crest upon the helm, built up on canvas in layers of leather or gesso, was often highly ornamental and elaborate in form; and fine specimens of this kind, the one of a reptile's head and the other of the winged head and shoulders of a dragon, are preserved in Florence and Madrid. These crests, like the helms they adorned, were banished from the field of battle and became part of the gorgeous panoply of the tournament.

Of the early examples of chain-mail, one of the most ancient is the hauberk, known as the shirt of Saint Wenceslaus preserved at the Cathedral of Prague. This has an

## *The Connoisseur Bookshelf*

established pedigree dating back to 1354, and a legendary one from early in the tenth century. There are various

Great Britain appears to be a late fourteenth-century example in the Royal Scottish Museum. Other types of



HILT OF THE CEREMONIAL SWORD OF DUKE CHRISTOPHER OF BAVARIA  
ROYAL PALACE, MUNICH

MADE BETWEEN 1470 AND 1493

FROM "EUROPEAN ARMS AND ARMOUR" (G. BELL AND SONS)

examples somewhat more modern in period than the later of these two dates, preserved in various armouries on the Continent, but the earliest complete hauberk in

defensive armour were jazerines, brigandines, and jacks. All of these were flexible garments in which plates of metal were introduced, and the distinction between them

mainly originated in the arrangement of the plates. In the jazerine these were worn on the outside, in the brigandine they were concealed beneath some textile, while in the jack the metal reinforcements were less numerous.

The gauntlet was the accompaniment of chain armour from the earliest periods, and if there are none of the more ancient specimens still in existence, they appear on thirteenth-century effigies. Among actual examples are the pair hanging with the other achievements of Edward the Black Prince, above his tomb at Canterbury Cathedral; they are of metal scales worn over a pair of leather gloves.

In the Wallace collection there are various fifteenth-century examples of foreign make. So far as the metal implements were concerned, they fell finally into disuse in the third quarter of the seventeenth century.

In the earlier volume Sir Guy Laking had discussed the earlier types of shields, while in the present one he deals with ones from the end of the fourteenth century and onwards. Swords, too, had been partially described, and now the author follows on with those of the fifteenth and early sixteenth centuries, and ceremonial swords previous to the latter date. These are not numerous. They chiefly belong to the older cities, the "Mourning" sword of the city of Bristol and the oldest sword of the trio, belonging to Lincoln, taking pride of place in point of date. The former is ascribed to 1373, and the latter to 1386. These ceremonial swords adhere in their main lines to the fighting swords of the periods to which they belong; but their pommels and guards are more elaborately wrought, and generally overlaid with precious metals. London and Bristol share with each other the unique distinction of possessing four swords. Altogether there are forty-six state swords belonging to thirty-one cities and towns in England and Wales, besides two belonging to the Isle of Man.

**"The Charm of Kashmir,"** by V. C. Scott O'Connor, with 16 coloured illustrations and photographs. (Longmans, Green & Co. £4 4s.)

KASHMIR, a tropical land cooled by the perpetual snows of the Himalayas, its green valleys ringed about by ice-crested mountains, watered by numerous rivers, and remote from the beaten track of the tourist, approaches an earthly paradise more nearly than any other part of India. Its beauties are described and its charm fully suggested in Mr. Scott O'Connor's sumptuous volume, in which author, artist, and photographer have united to embody their vision of this much-favoured country. Srinagar, its capital, like a Far Eastern Venice is girt about and intersected with rivers and canals, and its temples, palaces, and shrines reflect their silvered roofs and lacquered walls on limpid waterways; yet, unlike Venice, that lies low in the mists of the Adriatic, it lies five thousand feet above sea-level, and the glories of the everlasting hills gird it about. Mr. Sultan Ahmad pictures the Mar Canal, as it flows through the town, its water almost black in the shadow, overhung by dark green foliage, passed over by high arched bridges, and bordered by the tall small-windowed houses of the East. Here and there a touch of brilliant colour gleams jewel-like in its dark setting, and the deep blue of the heavens arch it above with a crown of sapphire. Subtler in

colour, more dream-like in their vision, are the tender harmonies of Mr. A. N. Tagore, suggesting Eastern heat and haze, figures wrapped about in warm, tender atmosphere, basking under sun-kissed foliage, or, as in the drawing of *Fate and the Pleasure-lover*, environed about by silvery moonlight and the mystery of night. More exact information is afforded by the photographs; but they all suggest a land romantic and remote, fringed about with scenery always beautiful and sometimes awe-inspiring, but never commonplace. This impression is heightened by Mr. O'Connor's letterpress. His descriptions are touched in with the pen of a prose poet, and whether he traverses the opulent valley land or climbs the Alpine solitudes that border it, he is always graphic and picturesque, writing about interesting and unhackneyed sights in a manner that absorbs the reader's attention. The book, which is dedicated by permission to the Queen, is among the handsomest volumes that have been published this season. Sumptuously mounted, with attractive illustrations, it forms a work of rare beauty.

**"The Art Collections of the Nation: Some Recent Acquisitions,"** by W. T. Whitley, edited by Geoffrey Holme. ("The Studio," in cloth binding, 15s.; in wrappers, 10s. 6d. net)

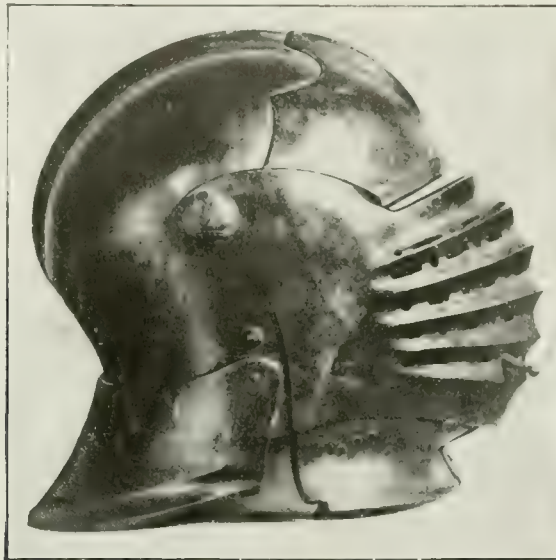
MR. WHITLEY does more than he promises by his title-page, for with his account of the recent acquisitions to the leading national and corporation collections in the kingdom, he gives the story of the National Gallery in its early days in detail, and an outline history of the formation of other public institutions. This narrative is a delightful illustration of the British habit of muddling through; it recounts facts found in no official record, and leaves one in a state of wonderment how the present fine collection in Trafalgar Square emerged from the sparsely provided, ill-regulated chaos that preceded it. One is delighted with the piquancy of the contrast, and goes with added zest to the consideration of the recent additions to the nation's treasures. They are too numerous for detailed schedule, but Mr. Whitley's descriptive account leaves little unmentioned that might better be included; and the profusion of the illustrations—chiefly in black-and-white, but including several good colour plates—forms a pictorial record of the highest value. Oil-paintings and water-colours monopolise the lion's share of the volume, for among these are representations of works added to a baker's dozen of galleries in London and the provinces. In colour we get Romney, Whistler, Sargent, and Arnesby Brown, representations of whom have been shared between the two national galleries at Trafalgar Square and Millbank. The black-and-white plates include numerous old masters and some modern works acquired by these two London galleries, the National Portrait Gallery, and various other metropolitan and provincial galleries. Some of the choicest engravings added to the British Museum are given; of the Victoria and Albert Museum a large selection of acquisitions are illustrated, including prints, furniture, silver, and armour; and there are drinking vessels and other articles given to the London Museum. Altogether the record is of the highest value, and one can only hope it may be repeated year by year among the *Studio* annuals.

## *The Connoisseur Bookshelf*

"An Introduction to the Study of Terra Sigillata," by Felix Oswald and T. Davies Pryce. (Longmans, Green and Co. 42s. net)

It is said that Testaccio, one of the highest hills of

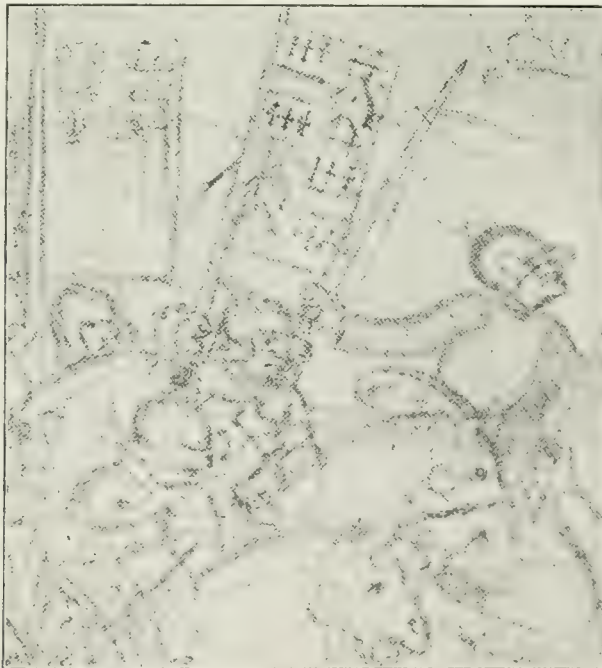
styled Fabrian ware. Fragments of it may be found wherever the Roman legions have trod, and in certain districts in England, as well as on the Continent, they occur in sufficient quantities to give rise to the legend



SALADE, NORTH ITALIAN ABOUT 1500 BARGELLO MUSEUM, FLORENCE  
FROM "EUROPEAN ARMS AND ARMOUR" (G. BELL AND SONS)

Rome, is composed of the broken fragments of the pots and pans flung there by the Roman housewives. This

that once local potteries were established at these places. These shattered shards, belonging to different periods,



FROM THE "WARWICK PAGEANTS" DRAWN ABOUT 1475  
THIS PORTION OF THE DRAWING REPRESENTS THE BATTLE OF SHREWSBURY 1463  
FROM "EUROPEAN ARMS AND ARMOUR" (G. BELL AND SONS)

ancient ware is now known as "Terra Sigillata," the red-glazed fabric of Gaul and other provinces, commonly

presenting endless variations and transmutations of form and changes in their decorative design, are so numerous

and illustrate so many decades of Roman pottery that they form an archæological record of the highest value.

work of reference, indispensable to every ceramic museum and every serious collector of ancient pottery.



BRISTOL BOWL IN POLYCHROME. DATED 1793, WITH PORTRAIT OF NAPOLEON  
PAINTED BY JOSEPH RING, JUN.  
TEMPLE BACK POTTERY FROM "OLD BRISTOL POTTERIES" (ARROWSMITH)

To determine the chronological sequence of these deposits and identify the particular factories from which they emanated and the periods at which they were made, is a work of the greatest value, and one must congratulate Messrs. Felix Oswald and T. Davies Pryce on the able manner in which they have attempted it. Their *Introduction to the Study of Terra Sigillata* is an attempt to schedule all the sites in Europe where this Roman pottery is found plentifully dispersed, to determine the dates of the colonies, camps, and settlements to which they belonged, and to describe the nature of the wares which have come to light. Another sphere covered by the book is the identification of the various potteries from which the vases emanated, the master potters who produced them, and the localities in which the particular wares are generally found. Altogether the work is vast in its scope, and must have entailed prodigious labour on its authors. Its value is immense, not only for the direct information it affords, but also for the indirect light it throws on the commerce and history of the far-flung lands constituting the Roman Empire. The chief dated sites in England are those of London, Colchester, Leicester, Chester, Wroxeter, Lincoln, York, Rothwell, Carlisle, Corbridge, Newstead, Camelon, Huntcliff, and the lines of Hadrian's and the Antonine Wall, and the pieces found in them sometimes include the so-called Arretine wares made in Italy, generally coated with a black glaze in imitation of metal, but more generally drawn from Gaul, where an immense variety of work was produced. Into the details of this it is impossible to follow the authors, whose lengthy descriptions are supplemented by many hundreds of illustrations. To give some idea of the scope of their work, the bibliography alone occupies twenty-seven closely printed quarto pages.

The book is well indexed, and must form a standard

"Ancient Glass in Winchester," by J. D. Le Couteur, Esq. (Warren & Son, Ltd., Winchester. 8s. 6d. net)

It was the Parliamentary troops, early in January, 1642-3, who broke and defaced most of the glass windows of Winchester Cathedral. On this occasion they did much damage to the ancient cathedral. According to a contemporary account, "they spoiled the church to the value of £7,000, and which hath not been heard among the heathen, they broke the leaden tombs wherein the bones of the Saxon kings were kept for a great monument of antiquity." Fortunately, the damage inflicted on the glass was not altogether irreparable; when the Restoration came in 1660, the broken fragments were collected and pieced together as best they could be. Mr. J. D. Le Couteur describes the general effect as still very fine, and gives a detailed inventory of all the pieces that remain. The author may well be congratulated on the labour and care he has bestowed on the work, a record of the utmost value, for Winchester and its vicinity is especially rich in ancient glass. The cathedral contains the major portion, but there are also numerous fine examples at Winchester College and the Church of St. Cross and other ecclesiastical edifices in the city. All this Mr. Le Couteur schedules with loving care, giving much interesting information concerning its origin and the vicissitudes through which it has passed. A book of this kind is not merely a record, but forms an invaluable safeguard. Even at Winchester much damage has been done by active and ignorant restorers, who in other parts of the country have often wrought irretrievable mischief. So much is this the case that it may be questioned if all the destruction wrought by Cromwell's troopers does not pale into insignificance compared with the havoc inflicted by nineteenth-century builders. When a record such as Mr. Le Couteur's exists, it acts as a check to the spoliation by these vandals. The book is profusely illustrated.

"Art and the Great War," by Albert Eugene Gallatin (E. P. Dutton & Company. \$15 net)

MR. GALLATIN'S book on *Art and the Great War* deals with the work done by the painters and sculptors of the

element largely predominates; while of the Netherlands, Louis Raemaekers is the sole representative. Mr. Gallatin has done his work well; his letterpress is lucid and interestingly written, while the illustrations form the



TWO VIEWS OF A LANTHORN, MADE IN RING PERIOD, AND PROBABLY DECORATED BY JOSEPH KING  
EARLY BRISTOL EARTHENWARE      TEMPLE BACK POTTERY  
ACKLAND COLLECTION      FROM "OLD BRISTOL POTTERIES" (ARROWSMITH)

United States, England, Canada, France, and the Netherlands. It is so comprehensive that one wishes it had been made more so, in order to include a representation of the work of the other allied and neutral countries. The American contribution came last in order of priority, and, though the best illustrated of the series, was neither so comprehensive nor complete as that of the other contending countries. Not a little of the work done by American artists might be indeed incorporated with that of Great Britain, Mr. Joseph Pennell, Mr. Sargent, and others contributing some of their best efforts to illustrating the British effort in the war. Nevertheless, the display, though imperfectly subsidised by the Government, may be regarded as satisfactory. The American war zone was not so wide as the British, being largely limited to France, and the records of actual fighting are practically all drawn from this country. These are, however, supplemented by pictures of the war work in the United States and the processions which hailed the celebration of peace. The British section is more varied, but contains scarcely more numerous presentments of actual conflict. The work of William Orpen, Muirhead Bone, Frank Brangwyn, G. Spencer Pryse, and others, is worthily illustrated. In the French section the drawings of Forain and Steinlen take the premier place, and the poster

best epitome of the general artistic history of the war yet produced.

"The Sphinx," by Oscar Wilde, illustrated by Alasair (John Lane. £1 5s. net)

*The Sphinx* may be regarded as Oscar Wilde's earliest production. He said that "it was composed and written in Paris, at the Hôtel Voltaire, Quai Voltaire, in 1874," when the writer was aged twenty. If so, it antedated his *Ravenna*, that gained him the Newdigate prize at Oxford, by three years, and preceded by a longer period the early volume of poems which gained from the *Saturday Review* the neutral criticism that it was neither "good nor bad" and called for "neither blame nor praise." The American venture, when Wilde took a sheaf of precocious lectures to inculcate the doctrine of "art for art's sake" on the farther shores of the Atlantic, followed. Then came a play, *The Duchess of Padua*, refused by Mary Anderson, and staged for a few nights only; the novel of *Dorian Grey* in 1891, and his famous comedy of *Lady Windermere's Fan* in 1892. Wilde had arrived; from a notoriety he had become a celebrity. But not until 1894, two years later, did he venture to publish *The Sphinx*, which in the meanwhile had undergone some careful revision since 1889. Its interest largely centres

in the fact that it is the earliest writing of a man of genius, and its exuberance, the luxuriousness of its language, and its gorgeous flow of imagery, foreshadowed the polished and affluently worded author of later years. All that can be added to the repellent charm of the work, by rich mounting, artistically spaced type, and hand-woven paper, has been done in the present edition, which has the still greater attraction of Alastair's illustrations. Since Aubrey Beardsley no more finely decorative work of its kind has been produced. It is decadent, mystically repulsive in its suggestion, savouring of curious arts and imbued with a weird sinister beauty; but for the fineness and certainty of its line and its effective spacing of black masses against the virgin whiteness of the printed page, there is little in modern black-and-white work that can be compared to it.

**Prints and Drawings by William Blake.** Fifteen Pictorial Post-cards. (Humphrey Milford. 1s.)

A SELECTION of reproductions from the prints and drawings by William Blake at the British Museum have been issued as post-cards. Though small in scale, the blocks are so admirably executed and clearly printed that they convey a wonderfully adequate idea of the beauties of the artist's work. One's only quarrel with the publishers is that the prints appear to be too good for the purpose for which they are intended, as it seems something like sacrilege to entrust these examples of high art to the vagaries and risks of the penny post. They offer, however, to Blake lovers an opportunity of securing worthy representations of the master's works at an exceedingly moderate price. Among the best examples are reproductions of *Glad Day*, *Mirth and her Companions*, and some of the illustrations to the *Songs of Innocence* and *Europe*.

**"Legends and Romances of Spain,"** by Lewis Spence, F.R.A.I., with sixteen illustrations by Otway McCannell, R.B.A. (George G. Harrap & Co. 21s. net)

MR. LEWIS SPENCE draws his *Legends and Romances of Spain* from many sources. The *Chronicles of the Cid* are given; the *Amadis de Gaul*, beloved by Don Quixote, with its numerous sequels; the stories of *Roderic*, the last of the Goths; of *Calaynos the Moor*, of *Gayferos* and *Count Alarcos*. Then there are the series of tales that centred round the person of that legendary hero, Palmerin de Oliva; others drawn from old ballads and from the Moors; tales of magic and sorcery and humorous romances. Mr. Spence retells these narratives in such a vivid and interesting manner that one is disposed to overlook the learning and research displayed in his book by reason of the entertainment it affords. It forms a reliable and lucid guide to the literature of old Spain—the literature which inspired Don Quixote and much of the later romance of Western Europe. The tales themselves will appeal alike to young and old, so that the volume will form an acceptable gift-book either to a schoolboy or a man of letters. Mr. Otway McCannell's illustrations to the book are finely reproduced in colour; they are spirited, romantic, and dramatic, and without being wholly archaeologically correct to the periods to which the tales are assigned, they reproduce mediæval atmosphere and costume with sufficient verisimilitude to delight most readers of the volume.

**"Hans and Grethel,"** illustrated by Arthur Rackham; and **"Snowdrop"**

(Constable & Co. 17s. 6d. each net)

WHO will not be delighted to renew acquaintance with "Hans and Grethel," "Snowdrop," and all the other curious characters of Grimm's fairy-tales, under the guidance of Mr. Rackham? He can draw beautiful princesses, wizards and sprites, ugly old witches and humanised animals, with a sympathetic imagination that endows them with life and likelihood. And his pencil never falters in its search for beauty, so that even his most ugly creations are endowed with charm and fascination. The present two volumes incorporate between them most of Grimm's fairy-tales, and though they have been published previously in other form, they will not be less attractive on this account to the new generation of juvenile auditors. Whether in colour or black-and-white, Mr. Rackham has never surpassed these illustrations, while the mounting and general get-up of the volumes which enshrine them are both attractive and substantial. No more beautiful children's gift-books are published this season.

**"The Year's at the Spring: An Anthology of Recent Poetry,"** compiled by L. D'O. Walters, and illustrated by Harry Clarke. (George G. Harrap & Co. 16s. net)

IT was a good idea of Mr. Walters' to gather into a handsome volume a series of specimens of the short poems by the best of recent English poets. It is less a complete anthology than a handful of blossoms—choice blooms all of them—culled in single specimens and in groups of two or three by the best writers of verse, ranging from veterans like Sir William Watson and Thomas Hardy to the latest lyrical composers. The compiler's intent has been less to choose what is entirely fresh and unhackneyed than that which is permanent, and verses already classics are included together with those less familiar. Altogether about forty authors are represented with over sixty poems. A short foreword by Mr. Harold Munro gives a note of explanation and praise to the contents of the volume. Mr. Clarke's illustrations show richness of coloration and decorative feeling, and sometimes—more especially in his black-and-white drawings—are distinguished by weird and original fancies.

**"Polish Fairy Tales,"** translated from A. J. Gliniski by Maude Ashurst Biggs, illustrated by Cecil Walton (John Lane. 16s. net)

IT is a difficult matter to get fresh fairy stories for a juvenile audience rivalling their elders in their predilection for something strange and novel. Miss Biggs's translations of *Polish Fairy Tales* will do much to satisfy the latter demand, introducing an unfamiliar atmosphere and a new range of heroes, heroines, and villains. The curious in such matters may be able to trace a connection between these stories and some already well known to English readers; but children will detect no such resemblance and find delightful novelties for their jaded palates. Mr. Cecil Walton provides an ample feast of colour, his drawings being full of detail and containing many delightful presentations of fair young men and fair maidens. The most quaint and original, however, is one in which the human interest is subordinate, and the

figure of "the mouse who saves the good little girl" occupies the chief position. This is distinguished by good tone and a quiet and harmonious scheme of colour.

gives little useful information, and omits mention of some of the most interesting works. The National Gallery Raphaels are passed over, because Miss Bryant



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"What Pictures to see in Europe," "What Sculpture to see in Europe," by Lorinda M. Bryant. (John Lane. 7s. 6d. each net)

MISS BRYANT'S knowledge of Europe is narrow even for an American, and she is apparently only acquainted with the art treasures contained in some of the galleries of a few of the principal capitals. Thus her guides to the pictures and pieces of sculpture to be found on the Continent will be useful only to the tourist in a hurry, who has to limit his survey to the best-known, and therefore most hackneyed, works. It is difficult, indeed, to define the exact utility of the two volumes; they do not form a comprehensive survey of the principal picture and sculpture galleries of Europe, because nearly half the Continent is entirely ignored, and even in those capitals which Miss Bryant has presumably surveyed with some thoroughness, a large proportion of the principal art treasures has been passed over. In London, for instance, she describes merely some of the contents of the British Museum and the National Gallery; a couple of pages are devoted to the works of G. F. Watts in the National Portrait Gallery and the Tate Gallery—the rest of their contents are entirely ignored—and mention is made of two pictures in the Grosvenor House collection.

The author, apparently, has no knowledge of the Wallace collection, the treasures of South Kensington, the Hogarths at the Soane Museum, the Dulwich Gallery, the mediæval sculpture in the Abbey, or any other of the art treasures of London. Even as regards the art treasures on which she does condescend to write, she

has described other of his works elsewhere; Titian's *Bacchus and Ariadne*, Holbein's *Duchess of Milan*, and most of the other more famous masterpieces in the collection, are overlooked. The author is so little up to date that most of the works she describes as being in the National Gallery have been banished elsewhere. Miss Bryant's survey of the other European galleries is no less perfunctory in her description of the continental galleries. Her works may be of some utility to the American tourist desirous of rushing through some of the principal art collections in a week, but even to them one would be inclined to recommend Baedeker as a more efficient and reliable guide.

"The Lure of the Past," by Anthony Armstrong (Stanley Paul. 8s. 6d.)

MR. ARMSTRONG has evolved a most effective framework for a volume of short stories, pertaining to different ages and climes, and connected only in the person of the hero. The latter is an artist, gifted with the power of relieving his previous incarnations by the aid of the relics he discovers of his various former existences. This gift is stimulated by drugs, and eventually become his master, so that his present life becomes less real and absorbing than the careers he lived in the past. Among these reincarnations are those of an Egyptian priest, a caveman of the Stone Age, a victim of the Spanish Inquisition, a Burmese dacoit, and a Roman gladiator; each of them gives opportunity for stirring and romantic episode, and the whole series forms a very readable and exciting book not easily laid aside when once taken up.

The "Langham"

A PICTURE is finished so soon as it expresses all that its author had to tell. This statement, although a truism to most painters, is not generally apparent to the public; but such displays as those of the Langham Sketch Club can hardly fail to demonstrate that the theory is far from being groundless, since any attempt at "finishing" the finest contributions would most probably result in their æsthetic ruination. The last exhibition held at No. 1, Langham Chambers, included many sketches of advanced quality. Sir David Murray, for instance, had a little view of an old weatherboarded shack which might compare favourably with anything he has placed on view recently, so rare were its sensitive feeling and dignified reticence. Mr. Charles Pears was characteristically represented by an admirable harbour night-scene, in addition to a spontaneous sketch taken at Heybridge Basin. An evening effect outside the Albert Hall was tackled with success by Mr. Monk, and a rain-over-a-river scene provided Mr. E. Hodgson with an opportunity to manipulate some rugged impasto. Mr. James Clark's *Mystery Globe* drawing with its decided modelling, a tiny but very accomplished oil study in the nude by Mr. Allan Davidson, an incisive pencil sketch of a mediæval page by Mr. Charles W. Cain, and of an old man by Mr. H. L. Bacon, and a trenchant charcoal head of a young girl by Mr. Kay Edmunds, were notable.

Water-colours by W. R. Dakin

THE amateur painter frequently presents a serious problem to the critic who, despite a desire to encourage sincere endeavour, cannot bestow more than strictly qualified praise on unskilled work when there are so many expert artists awaiting mention. In the case of Dr. W. R. Dakin, whose water-colours were seen at Walker's Galleries (118, New Bond Street), one is able to exercise less restraint. It transpires that Dr. Dakin has retired from the medical profession with the intention of devoting his energies to art, and it is due to him to observe that he will not waste his time. Very rarely does one meet with so skilled an amateur as he. As if by instinct, he has cultivated a proper outlook on nature, avoiding fussy detail and going for the broad essentials of light and shade as the prime concomitants of atmosphere. His colour sense is keen, manifesting itself to advantage in the greens and russets of *An Autumn Afternoon*, *Charmouth*, and in the more sober sweetness of *Grey Boulders*—to cite but two pleasing examples. He knows enough about lighting to realise that all portions of a landscape need not be equally sunny or equally shadowed—as witness the misty *Thames at Greenwich*. His touch is at once delicate and well advanced towards directness, whilst the unaffected simplicity of his method seems strangely restful after a course of the frantic strivings of modern "ists" and "neos."

Forthcoming Art Auctions and Exhibitions (December)

LONDON.

Arthur Ackermann & Son.—Early English Water-colours.  
Agnew & Sons.—Pictures by deceased English Masters (Nov. 15th to Dec. 15th, about).  
Barbizon House (Mr. D. Creal Thomson).—Works by Barbizon Masters, also Daumier, and Old English Portraits.  
Bromhead, Cutts & Co., Ltd.—Etchings by Bertram Buchanan.  
Brook Street Art Gallery.—Paintings by E. S. Harper, and Pastels by Miss E. Norris.  
Burlington Galleries.—Water-colours by Capt. G. Drummond-Fish.  
Chenil Galleries.—Inaugural Exhibition of the Society of Wood-Engravers.  
Chester Gallery.—Christmas Present Exhibition.  
**The Collector's Gallery.**—Water-colour Drawings and Paintings by Modern Artists. (*See Advertisement pages.*)  
P. D. Colnaghi & Co.—Etchings and Woodcuts by A. Lepere.  
Connell & Sons.—Etchings by Eugene Béjot.  
Debenham, Storr & Sons, Ltd.—Sales of Jewellery (1st, 2nd, 7th, 8th, 9th, 10th, 14th, 15th, 16th, 21st, 22nd, and 23rd); Furs (1st); Furniture (10th).  
"Dorien Leigh" Galleries.—Woodcuts by Lucien Pissarro (2nd to 31st); Art Dolls and Figures (1st to 31st).  
Eldar Gallery.—Decorative Oil and Water-colour Paintings, and Brush Drawings, by May Guinness.  
Fine Art Society.—Royal Society of British Sculptors; Water-colours by Finlay Mackinnon.  
French Gallery.—Pictures by the late H. A. Van Ingen.  
**Glendining & Co., Ltd.**—Stamp Sales (14th and 15th); Oriental (6th and 7th); Coins and Medals (16th and 17th). (*See Advertisement pages.*)  
Goupil Gallery.—The Goupil Gallery Salon.  
Grafton Galleries.—Royal Soc. of Portrait Painters (Thirtieth Exhibition) and Royal Soc. of Miniature Painters.  
**Henry Graves, Gooden & Fox, Ltd.** (both at 6, Pall Mall, and 61, New Bond Street).—Paintings and Water-colours by Modern Masters. (*See Advertisement pages.*)  
Greatorex Gallery.—Etchings.  
Hampstead Art Gallery.—Works by Spencer Watson (16th to 30th).

**Harmer, Rooke & Co., Ltd.**—Stamp Sales (2nd, 3rd, 4th, 9th, 10th, 16th, 17th, 18th, 21st, 22nd, 30th, 31st). (*See Advertisement pages.*)  
Hodgson & Co.—Library collected by Patrick Murray, comprising Books in Seventeenth-century Literature, Travel, rare Coloured-plate Books, etc.  
**Leicester Galleries.**—Modern Masters of Etching; Paintings and Drawings by Pamela Bianco; and Paintings by C. Maresco Pearce. (*See Advertisement pages.*)  
The Little Art Rooms.—Water-colours by K. M. Morrison.  
Macrae Gallery.—Drawings by J. R. Monsell.  
Thos. McLean's Galleries.—Modern French and Dutch Paintings and Works by T. Lewis.  
**Puttick & Simpson.**—Violins and other Musical Instruments (2nd and 16th); Antique Furniture, Porcelain, and Objects of Art (2nd and 17th); Postage Stamps (7th, 8th, 21st, and 22nd); Pictures (8th); Antique Textiles and Objects of Art (10th); Baxter Prints (17th); Old English Silver and Jewels (22nd). (*See Advertisement pages.*)  
**Sotheby, Wilkinson & Hodge.**—Valuable Textiles and Furniture (1st); Engravings and Drawings (2nd and 3rd); Valuable Books—part of Lord Taunton Heirlooms (2nd and 3rd); Valuable Egyptian, Greek, and Roman Antiquities (6th and 7th); Roman Standard IX. Legion and Roman General's Camp Chair (7th); Important Collection of Old Master Drawings (7th to 10th); Porcelain and Pottery (9th and 10th); Valuable Illuminated MSS., Printed Books and A.L.S. (13th to 15th). (*See Advertisement pages.*)  
Arthur Tooth & Sons, Ltd.—Paintings by Peter Graham, B. W. Leader, and other well-known artists; Pastels by Lhermitte, etc.  
Twenty-One Gallery.—Works of the late Edgar Wilson, and Pottery by A. & L. Powell (10th to 24th).  
Walker's Galleries.—Water-colours by Miss C. Oules (6th to 11th).

PROVINCIAL.

Birmingham: Autumn Exhibition of the Royal Birmingham Society of Artists. [Dec. 31st].  
Brighton Public Art Galleries.—Autumn Exhibition (open till Liverpool: Walker Art Gallery.—Autumn Exhibition (open till Dec. 11th).

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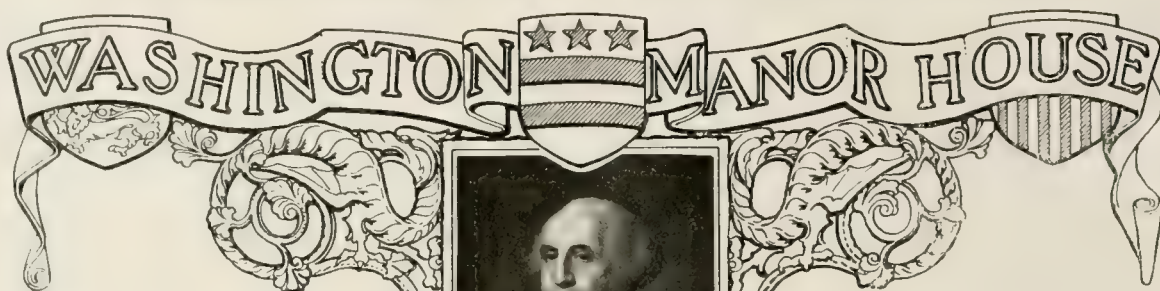
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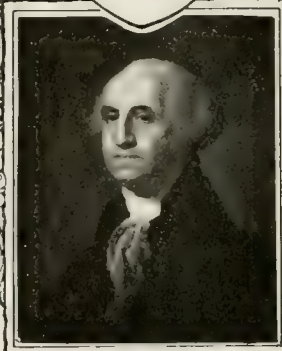


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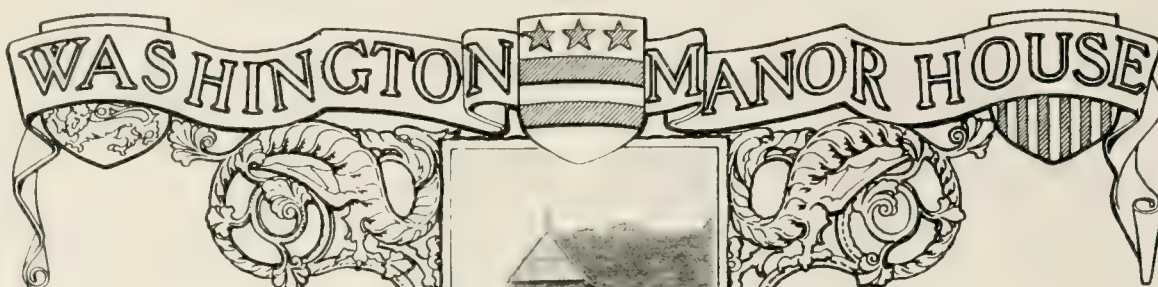
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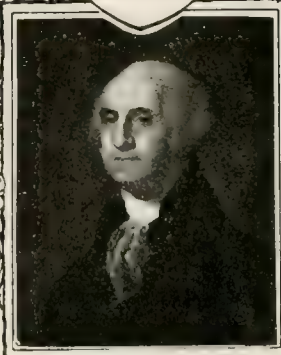


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